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Kirk Read talks to queer kids • Kassy Kayiatos makes the girl-boy transition • Complete Pride Week events listings

Plus: love, drama, and hormones, in *Lit*

UNWANTED COMPANY
Edison's school outstays its welcome in S.F. [p.11]

STOP BECHTEL!
Supes move to nix water-privatization contract [p.20]

HIGH TIDE
Alvin Lu and Chuck Stephens on Tsui Hark's loony *Time and Tide* [p.52]

YOU KNOW BEST
Vote in our Best of the Bay Readers' Poll [p.54]

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June 20–26, 2001

contents

Since 1966. An independent, locally owned and edited newsweekly.



cover story

Can you tell me how to get to Queer Street? 23

A Pride Week special

The young and the restless Queer kids talk about real life. By Kirk Read (p.23)

From butch to boy Welcome to the genderqueer life. By Kassy Kayiatos (p.27)

Good queer fun 2001 Events, clubs, and everything else for your Pride Week needs. By Steve Robles (p.28)



Love, drama, and hormones

Paul Reidinger on men in love and Charles Anders on transsexual tell-alls. Plus: JT Leroy, dyke dramas, the publishing industry, and more. *In Lit*

The cover: Photo by Phyllis Christopher. Pictured are Tri-City Health Clinic volunteers, top, from left, Weldon Hatter Jr., Melanie Warf, Craig Moffitt, Crystal Stultz; middle, from left, Michael J. Walch, Natalie Kooy; bottom, from left, Karl Waldherr, Jenifer Kovacs, Kirsten Henning, Robbie Rodrigues, Elaine Lee, and Ryan Hughes.

departments

Letters 6

Troubletown 6
By Lloyd Dangle.

Editorials 11
Cartoon by Jerry Dolezal.

Opinion 11
By Jennifer Friedenbach.

This Modern World 13

Cafe Dada 14

The Groaning Board 44
By Eric Karpman.

Life in Hell 108
By Matt Groening.

alt.sex.column 109
By Andrea Nemerson.

Astrobay 113
By Charon Nebula.

Odd Bodkins 116
By Dan O'Neill.

news

On Guard 13
- Feinstein aide Lazarus announces city attorney candidacy.
- Hundreds could lose homes without rental assistance program.
- Edison Schools Inc. is likely to remain in S.F.
- Two farmworker bills could be vetoed by Governor Davis — again.

Alerts 17
A selective guide to political events.

Prize fight 19
Harry Britt returns to challenge Mark Leno for the soul of San Francisco. By Tim Redmond and Gabriel Roth.

Blocking Bechtel 20
Sup. Chris Daly plans to scuttle water management contract. By Savannah Blackwell.

Wheeling dealing 21
S.F. considers breaking 30-year power contracts. By Rachel Brahinsky.

culture

Ask Isadora 32
By Isadora Alman.

Techsploitation 34
By Annalee Newitz.

Color Vision 35
By Tamara Holmes.

dine

Dine review 37
By Paul Reidinger.
- Without Reservations. By Paul Reidinger.

Cheap Eats 38
By Dan Leone.

Table Ready 40
By Stephanie Rosenbaum.

Listings 43
Eat Here Now.

a&e

War stories 49
Summer movie nostalgia for the "good war" runs amok. By Michael P. Rogin.

Frequencies 50
By Josh Kun.

Dilettante 51
By Summer Burkes.

Film 52
- *Time and Tide.*
- An interview with Tsui Hark.

Theater 55
The American in Me and *Texas.*

Dance 57
S.F. Lesbian and Gay Dance Festival.

Music 59
The summer pop sweepstakes: part one.

Last Exit 60
By Derk Richardson.

Sound Effects 60
By Tony Green.

Grooves 62
- MF Doom, Hangedup, *Abstract Afro Lounge III*, Redman.
- 2nd Time Around: Don Ellis Orchestra.

Full Circle 65
By Jeff Chang.

calendar

8 Days a Week 66

Music 69
- Club Guide (p.71)

Events 86

Art 88

Stage 89

Film 91
- Rep Clock (p.98)
- Movie Clock (p.99)

advertising

Travel (p.36)
Movie Promotions (p.91)
Connections (p.107)
Classifieds (p.112)
CareerSource (p.118)

Best of the Bay Readers' Poll 54

in this issue

This year we're celebrating Pride Week with a package on one of the most misunderstood and oppressed sexual minorities: queer youth. Queer people in their teens and even early 20s are rarely given a chance to speak for themselves, nor are they generally portrayed in a sympathetic light. Instead, the mainstream media feeds us images of queer kids as the "victims" of older people who supposedly "turn them gay" through sex or images of homosexual sex on the Internet.

It's this sort of media whitewash that has led local youth advocates such as Peter Cummings to write in his gay teen magazine, *XY*, that gay teens need respect. Media scares have also led to a sorry state of affairs in which adults who want to help queer youth are afraid to talk to them for fear that they'll be branded pedophiles or worse. These kinds of problems leave queer teens with few adult role models in their daily lives and a sense of alienation that's even more acute than what most teenagers feel.

In his article about queer kids author Kirk Read talks frankly with gay teenagers about what it's like to grow up knowing you're different but also feeling like no adults want to talk to you about it. How do you learn about queer adulthood when queer adults ignore you? Where do you go on dates when your parents reject your sexual identity? Even though many queer youth are ignored by their elders, they are nevertheless busily reinventing the queer scene. In her article on becoming a boy, 21-year-old poetry slam star Kassy Kayiatos talks about gender issues among queer youth. She/he describes what it's like to be genderqueer and transgender in a queer community that's still uncomfortable with gender fluidity. No matter how much the media tries, young queer voices won't be silenced.

Annalee Newitz
annalee@sfbg.com

Bookmarks
online table of contents

Shorting the west
The Bush-Cheney administration needs to adopt a fair and economically sound energy policy, in Ralph Nader's **In the Public Interest.**

The Pentagon papers
Media praise rings hollow, in Norman Solomon's **Media Beat.**

Loners
Even dweebs and fat chicks can get laid, in Andrea Nemerson's **alt.sex.column.**

Talk of the town
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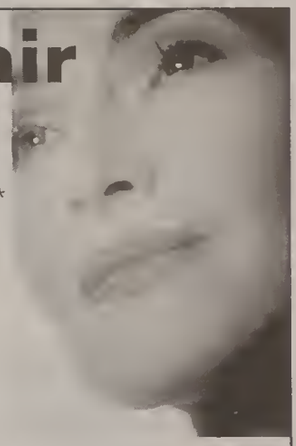
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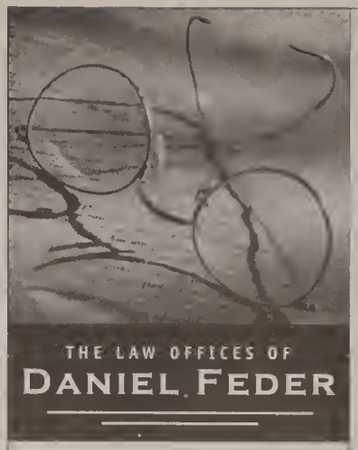
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letters to the editor

Honest talk about racism

I am writing regarding Sylvia W. Chan's article in the *Bay Guardian* entitled "Oriental Hop" [Noise, 6/6/01]. As someone who has been covering hip-hop in the Bay and around the world for over 15 years, I was very disturbed by her article. She totally ignored the racism in the hearts of Asians and accused African Americans of all the wrongdoing.

No African American in the hip-hop community has championed Asian presence in "the rap game" more than "The Bishop." From being the first person to bring the stick fighting art of Escrima to hip-hop shows, to speaking about the relevance of eastern philosophy and medicine at hip-hop panels, to doing P.R. for QBert's last film, I've been dedicated to creating a synergy between our people. Chan's article seemed to have just the opposite intent. I invite her to ask QBert, Yogafrog, Jeff Chang, or anyone else who knows me about my integrity regarding Black-Asian relations.

Chan wrote, "Many letters asserted that Asians involved in hip-hop were exploiting black culture as well; Adisa the Bishop, a frequent contributor to the newsletter, wrote, 'I hear more Filipinos and Asians use the word nigger/nigga/nig/negro JUST as much if not more than African Americans.'" But she never disputed it.

In our conversation after her article came out, Chan admitted that indeed she knows many Asians who use the word nigger. But, in her article, she never stated that fact!

Adisa Banjoko
San Jose

Sylvia Chan responds: *It's unfortunate that Adisa believes I quoted him out of context. However, in return, he seems to have missed the entire point of my piece.*

Manning Marable, professor of history and director of the Institute for Research in African American Studies at Columbia University, writes in his essay "Beyond Racial Identity Politics":

"Perhaps the greatest single weakness in the politics of racial identity is that it is rooted implicitly in a competitive model of group empowerment.... This approach is not unlike a model of political competition based on a 'zero-sum' game such as poker, in which a player can be a 'winner' only if one or more other players are 'losers.'"

I don't want to play this game. Not with Adisa. Not with anybody.

Bunny trouble

Regarding Rajan Vishnu Agaskar's "The Truth about Kac" in Letters to the Editor, 6/13/01: Yes, French geneticists, not Brazilian. Yes, jellyfish genes, not firefly genes. But I maintain the opinion that, no, it's not OK to *make a bunny* to get jobs and shows. GFP Bunny is one of the most transparent career moves from a mediocre artist ever. I wrote an entire essay about that very subject entitled "Edwardo Kac Flunks the Rabbit Test." Read it at Stretcher.org or in *Left Curve Magazine*. In this article I address the fact that the animal doesn't really glow, which begs the question why we're even talking about it in the first place.

I am hardly "misinformed" about Kac's work. As a matter of fact, when he first announced the Alba project about a year ago at the PlanetWorkers symposium, it was I, Minnette Lehmann, and the other members of the Coalition of Artists and Life Forms who held a reception for Kac where we debated the piece's merits well into the wee hours.

But other animals do have the capacity to see phosphorescent pigments, which would mean Alba would be especially vulnerable were his or her progeny introduced into the wild — something that happens all the time with designer pets. In the late '20s Louisiana millionaire E.M. McIlhenny imported six pairs of nutria in anticipation of breeding them for food and/or the pet market. A hurricane blew through the bayou and the animals got out, had sex, and now account for the "swamp rat" species overrunning that state: a half million rodents the size of cocker spaniels! Read about it in *Concrete Jungle*, by Alexis Rockman and Mark Dion, published by Juno Books. Consult the above references and then, and only then, call me inaccurate.

Dale Hoyt
Coalition of Artists and Life Forms
San Francisco

Big bore to hard core

Keith Boadwee's parents must be *really* proud of his butt-blowing shot ... ["Piss, Puke, and Glory," 6/6/01] This has been sooooo long, long ago in hardcore S&M sex porn. Big *snore*. Talk about who needs "fresher ideas!"

F. Joseph Leonard
San Francisco

For the record

Tim Gordon's chicken band was misidentified in "Piss, Puke, and Glory" (6/6/01). The band's name is Royal Quiet Deluxe. The *Bay Guardian* regrets the error.



The *Bay Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length), typed, and signed (unsigned letters will not be published). Please include a daytime telephone number for verification. Send to: Letters, *Bay Guardian*, 520 Hampshire, S.F. CA 94110, or e-mail to letters@sfbg.com. See more letters at www.sfbg.com/TalkBack/

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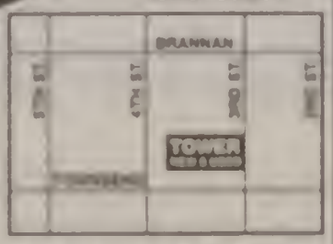
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opinion

by jennifer friedenbach

Take back the budget

The city's budget process is probably the most important venture in policymaking our elected officials undertake. It determines what priorities the city sets forth, and it shapes every aspect of city life: how poor our citizens are, who has a home to live in, who has access to health care, even whose civil and human rights are respected. Every year since he was elected, Mayor Willie Brown has moved to consolidate the lion's share of power over the budget inside his own office — and has left the city departments and the Board of Supervisors to struggle over the scraps.

City departments hold budget hearings around the beginning of each year and submit their budgets to the Mayor's Office Feb. 1. The mayor presents the entire city budget to the Board of Supervisors June 1. The schedule gives the Mayor's Office a full four months to set priorities, reallocate funds, and prepare the budget — and the supervisors just six weeks to review it. (The Board of Supervisors recently took steps to adjust the process, so they'll have more time next year.)

The mayor has habitually required the departments to submit "baseline budgets" — budgets based on the amount of funding the department received the previous year. In other words, any new programs and cost increases must come out of existing funds.

Requesting baseline budgets takes power from the departments and concentrates it in the Mayor's Office. In the past departments would garner community input at budget hearings, then submit budgets that attempted to reflect the needs of the community. Now the department budgets must cut services just to make up for annual cost-of-living increases. Any new programs or additional funding for departments are determined by the Mayor's Office — which doesn't hold public hearings or solicit community input.

The 1995 changes to the City Charter allowed the supervisors to increase spending on favored programs, but they have to find the money by cutting other items. For the past few years the mayor has required that the board's add-backs be funded for one year only, while new programs funded by the mayor appear in subsequent years' departmental budgets.

> Once the board has signed off on the budget, the mayor has the authority to veto the whole thing — and he has used that power to make sure he gets his way.

Last year, for instance, the supervisors provided funds to help tenants pay back rent and avoid eviction. This year the mayor chose not to put those funds in his budget. Such programs must reapply for funding every year, making them very unstable and minimizing the board's participation in the budget process. The supervisors cannot reshape the budget or shift priorities — they're reduced to tinkering.

Finally, once the board has signed off on the budget, the mayor has the authority to veto the whole thing — and he has used that power to make sure he gets his way. Last year Brown threatened to veto the budget if a program prosecuting homeless people for minor infractions was cut.

The Board of Supervisors is in a position to radically change the system. If they can pool eight votes to override a mayoral veto, they can demand their add-backs be funded every year. They can threaten the mayor's favorite initiatives. They can insist that moneygrubbing departments such as police, fire, public works, and the Mayor's Office itself turn over funds to address the real crises our city faces.

We live in a wealthy city with a permanent underclass. The most basic needs — for living-wage jobs, housing, and health care — are not being met. The budget is an opportunity to address those needs. Let's hope our Board of Supervisors is up to the challenge. ❖

Jennifer Friedenbach is project coordinator at the Coalition on Homelessness and a founding member of the People's Budget Collaborative.

editorials

Stop Bechtel's water steal

Last summer the San Francisco Public Utilities Commission, the Board of Supervisors, and Mayor Willie Brown issued a $45 million contract to a subsidiary of Bechtel to manage the overhaul of the city's water infrastructure. Privatization opponents feared the deal was a first step to handing over control of our water to a private company.

Privatization or not, it's clear the contract was a bad deal for ratepayers. As Savannah Blackwell reports on page 20, Bechtel and the other companies that make up the San Francisco Water Alliance appear to be writing their own checks. PUC staffers say Bechtel decides what it should do and how much it should charge, and the PUC signs off. The company may be billing the city for work that's been done by PUC workers — and no one is paying enough attention to know for sure.

Rather than keep a closer eye on Bechtel and its partners, the PUC's proposed budget would make matters worse by cutting staff positions while preserving funds and creating jobs for the private contractors.

Handing out free money in a worsening economy is bad enough, but Bechtel is a particularly undeserving recipient. The company was one of some 50 corporations that sued San Francisco to reduce their business taxes, draining millions from the city treasury. It has a long record of environmental and human rights abuses around the world, including the water privatization that set off riots in Bolivia last year. San Francisco should be treating Bechtel as a corporate pariah — not throwing desperately needed cash at a greedy company that wants to profit from the city's valuable public resources.

The Board of Supervisors has an opportunity to put the brakes on Bechtel's gravy train. Sup. Chris Daly has proposed holding up the $14 million allocated to the Water Alliance in the PUC's budget. The other supervisors should get on board.

Bechtel has proved once and for all that there's no reason to leave the reconstruction of our water infrastructure — the heart of the city's public Hetch Hetchy Water and Power system — to a private company. We gave away the energy to Pacific Gas and Electric, with disastrous results. We won't give the water to Bechtel.

The supes should demand the PUC hire a general manager with strong credentials running public water and power systems — and let Bechtel know the handouts are over. ❖

P.S. Move to block the Turlock and Modesto contracts: *The Bechtel contract isn't the only bad deal the city should squelch. As Rachel Brahinsky reports on page 21, the Board of Supervisors and other city officials are fighting to get out of 14-year-old agreements to sell cheap power to the Central Valley towns of Turlock and Modesto. Thanks to the energy crisis, the contracts have cost the city $25 million more than expected in the past year alone; next year that figure is likely to top $50 million.*

City Attorney Louise Renne is apparently blocking the push to break the contracts. Renne, who negotiated the sellout contracts in secrecy and rushed them through the board in 1988 and whose office has historically backed PG&E and fought all moves to bring Hetch Hetchy power to the city, has once again mounted a pro-PG&E, anti–Hetch Hetchy position and is once again resisting a move to bring public power to San Francisco.

The story of how those deals went down is summarized in the headlines of some Bay Guardian *stories of the era: "The Fix Is In" (1/13/88), "The Secrets of Feinstein's Biggest Sellout" (2/17/88), "PG&E 8, S.F. 2" (2/24/88), and "Anatomy of a Scandal" (2/30/88).*

The board should demand Renne reverse her position and notify Turlock, Modesto, and PG&E that the city is ready to renegotiate the contracts — the first legal step to breaking them — and immediately take every legal step to break them before we lose millions more from the General Fund. Moreover, the board should waive attorney-client privilege at every reasonable opportunity, so that Renne will for once be forced to negotiate openly and in favor of the city — not PG&E.

Keep fighting Edison

The decision to invite Edison Schools Inc. to privatize a San Francisco school was one of the worst decisions former superintendent Bill Rojas and his school board allies made. It's also proving to be one of the most difficult to reverse.

The current school board members — many of whom ran on an antiprivatization platform — took the right steps in investigating Edison Charter Academy. Their probe showed that the company has violated its charter agreement in numerous ways. The board is set to vote on revoking the charter June 28.

Now, as Tali Woodward reports on page 14, the company's relentless tactics have convinced some board members to try to strike a deal. One possible solution is to put Edison's charter under the purview of the state rather than the district.

The idea of caving in to Edison is abhorrent. But the board members are in a tough position. If they revoke Edison's contract — and win the lengthy court battle that would undoubtedly ensue — the company can appeal directly to the privatization-friendly state Board of Education for another charter. The district could lose millions in legal fees — and Edison would still operate a school in San Francisco.

So the board members are probably right to negotiate with Edison, but they don't have to give away the store. The company has shown it will exploit every loophole available, so the district should draft a deal that gives Edison as little wiggle room as possible. The board should charge Edison market-rate rent for the school building, just like any other corporate tenant, and should demand a guarantee that Edison won't try to operate any more schools in San Francisco, even if the state board allows it.

This debacle might never have happened if the Edison contracts had been negotiated in the light of day. The reformers on the board should vote immediately to put the district under the city's Sunshine Ordinance, to put an end to that kind of backroom deal making.

The state Board of Education, which includes Edison booster Don Fisher and numerous other big-business representatives, shouldn't have the power to force a privatized school on a city that doesn't want it. The school board and the Board of Supervisors should direct the city's Sacramento delegation to revise the state's charter-school law and put ultimate control of public schools back in the hands of the elected school boards.

School board members, who have seen Edison's slimy tactics up close, should holler bloody murder and warn every education official in the country that this is what you get when you allow Edison to privatize a local school: a festering scandal that cannot be easily cured. ❖

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ENJOYING SEX: SOME SOLUTIONS IN AN AGE OF PROBLEMS

What I am about to describe is a common cycle of bodily reactions which, with individual variations, holds true for every human being, man or woman, alone or with a partner. I'm going to take it out of the technical and into the vernacular. As such, the Sexual Response Cycle has 6 stages: HO HUM, OH?, OH YES. WOW, AAH and OH NO.

HO HUM: Stage number one is neutral, what I call Ho Hum. There you are sitting in your living room, maybe listening to music. You're comfortable, and if you're thinking about anything at all, it is non-sexual matters. You happen to glance out your window and there in your line of vision is the sexiest bottom you ever laid eyes on. Its owner straightens up and you see that those wonderful buns belong to a person whose sex, body configuration, dress, walk, etc., you find distinctly attractive, and that person is heading toward your front door. You allow yourself the momentary fantasy that he or she is going to knock, and when you open the door, will smile provocatively and whisper "Here I am, lover, all yours."

OH? Having noticed and appreciated that bottom and indulged in that brief reverie, you have probably entered into Stage 2 of the sexual response cycle, preliminary excitement, or "Oh?" Your eyes have opened a bit wider, you are more alert, blood flow throughout your body has increased, your heart rate is a bit stronger. If you are a man you may have the beginnings of an erection. A woman might notice a genital tingle and perhaps an increase in vaginal lubrication. This second stage, this Oh? Of mild sexual arousal, is one which most people pass in and out of a dozen times a day, sometimes without even being aware of it. Erotic speculating about an attractive stranger, the fleeting thought of an old love, even the pressure of articles of clothing rubbing against your body can produce this mild sexual arousal. It's one of life's little pleasures.

OH YES: If you decide to close your eyes and follow the fantasy of this attractive stranger entering your living room and now sitting willing and warm beside you on your couch, gasping in your ear, fumbling with your clothes...or, suppose you recognize that person as not a stranger, but really your lover. You welcome her or him and now are actually embracing passionately in your living room with anticipation of more to come...In other words, whether this is a fantasy, perhaps accompanied by your own hands touching your own body in ways that feel good, or is actually taking place with the body of someone real and exciting, you may find your self at Stage 3, OH YES, a state of advanced sexual arousal.

From Isadora Alman's Doing It: Real People Having Really Good Sex ($15.95, Conari Press) Available at bookstores or directly from the publisher at 1-800-685-9595

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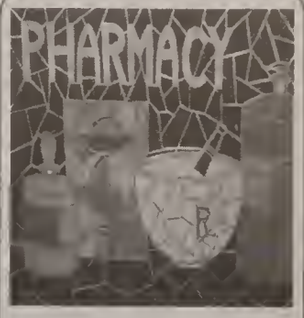
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news

on guard

13 City attorney race

13 City budget

13 This Modern World

14 Education

14 Cafe Dada

16 State legislature

17 Alerts

19 Assembly race

20 Water works

21 Power contracts

Opening argument

Feinstein aide Lazarus announces city attorney candidacy

By Tali Woodward

Jim Lazarus — who is tied to many of San Francisco's most powerful political figures — kicked off his campaign for city attorney at a packed outdoor ceremony at the Delancey Street Foundation June 15.

Lazarus is on leave from his job as a state director for Sen. Dianne Feinstein. He has worked as a deputy city attorney, as chief of staff to then-mayor Feinstein, and as a private lawyer. Saying he wants to run the City Attorney's Office "efficiently, ethically, and without regard to politics," he called on his opponents to refrain from endorsing local candidates or taking positions on any ballot measures.

Lazarus laid out several goals for the City Attorney's Office, including the pursuit of "energy self-sufficiency" for the city. When we asked him for specifics, he said he would investigate proposals brought to him by the mayor or the Board of Supervisors. He said he'd be willing to reassess the city's contracts to provide power to Turlock and Modesto, which were signed while Lazarus was Feinstein's deputy — despite the fact that the city's Public Utilities Commission had identified potential problems with them (see "Wheeling Dealing," page 21).



GUARDIAN PHOTO BY PAT MAZZERA

The race widens: City attorney candidate Jim Lazarus pledges to run an office free from political influence.

Lazarus refused to take a position on the municipal utility district initiative or on either of the proposed City Charter amendments that would create a public power agency. But if his backers hold any sway over him, he's unlikely to aggressively challenge Pacific Gas and Electric's local monopoly. Don Solem, whose lobbying firm is leading PG&E's campaign against the MUD initiative, sent out an e-mail supporting Lazarus's candidacy. "Jim will do a wonderful job as our city attorney, I hope you will support him," he wrote. Larry Simi, who has worked as a PG&E lobbyist, also attended the kickoff.

Lazarus enters a race against Neil Eisenberg, Steve Williams, and Dennis Herrera. "I think a candidate should state legal opinions and policy goals," Eisenberg told us. "How's that different from taking positions on ballot measures?" He characterized Lazarus's call for other candidates to remain apolitical as "a disingenuous statement so that he can avoid taking a position."

Lazarus also said he would pursue environmentally friendly development, school-district accountability, and an arrangement to clean up the Hunters Point Naval Shipyard. He proposed a task force to assess the city's contracting procedures, to be organized by the Bar Association and the San Francisco Planning and Urban Research Association (SPUR).

Lazarus sits on the board of SPUR, a land-use think tank backed by downtown interests. His résumé also includes stints working for the Port of San Francisco, the privatized San Francisco Zoo, and the Chamber of Commerce. ❖

E-mail Tali Woodward at tali@sfbg.com.

Eviction prediction

Hundreds could lose homes without rental assistance program

By Cassi Feldman

Anyone who's ever been scared to open bills knows the feeling. Jimmy Dale Hobbs and Wayne Stringfellow had never been late with rent, but a $500 Pacific Gas and Electric bill threw off their finances in March. So they stalled. Ten days later they received a letter from their landlord demanding immediate payment.

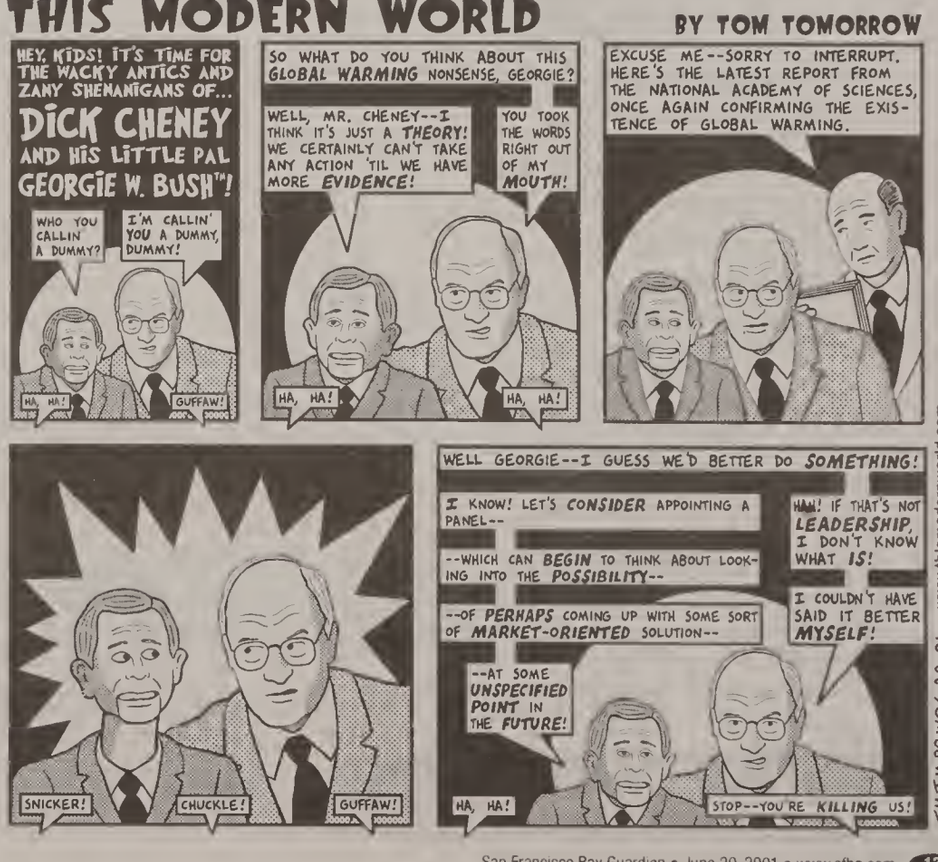
Terrified, Hobbs called the Eviction Defense Collaborative (EDC), which offers special loans for back payment of rent. Within a week his landlord got a check for $1,370 and Hobbs got to breathe again. That fund, known as RADCo (Rental Assistance Displacement Component), helped 350 households this past year alone. The onetime, payback-optional loans are available only to those with a stable income who have lived in their home for a year or more.

Hobbs gets more than a little excited when you ask him about the rental assistance program that saved him from eviction. "It was divine intervention," he says emphatically. "I can't think of what we would have done without that money. I would crusade for them."

He may have to. Despite the program's strong track record, Mayor Willie Brown has failed to include it in his proposed budget for the second year in a row (see "Mayor, Landlords Try to Kill Eviction-defense Funding," 6/21/00). Last year the Board of Supervisors funded the $400,000 program as a line item in its revised budget, known as an "add-back," but this year it is once again in jeopardy.

That comes as a disappointment to the city's tenant advocates, who point out that rental assistance actually saves the city money in the long term. Of the households RADCo helped between January and March 2000, 82 percent of those the organization was able to locate were still in their homes six months later. That's 41 households that don't need to use the city's homeless services. RADCo's average grant is $975 per household; it costs the

Continued on page 14



Alert: Supervisors to hold 9 a.m. hearings on proposed amendments to City Charter

Fri/22 The San Francisco Board of Supervisors holds a special Rules Committee hearing on San Francisco Bay fill, instant runoff elections, supervisor salaries, an independent Department of Elections, and a stronger Ethics Commission.

Fri/29 The supervisors consider all energy issues, including public power proposals and solar bond initiatives. This will be the only day to suggest amendments to these proposals; if necessary the hearings will be continued July 6.

Copies of all proposals are available from the clerk of the board. Questions should be directed to the sponsoring supervisor. For general questions call (415) 554-5184.

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School bully

Edison likely to remain in S.F.

By Tali Woodward

For months it seemed that the Board of Education was on the verge of banishing Edison Schools Inc. — the company that runs the city's lone for-profit school — from San Francisco. Now it appears that Edison may retain control of the elementary school, despite evidence that the company has violated its charter agreement.

The board is trying to strike a deal with Edison, sources say, and is even considering a proposal that the current charter be quickly replaced by one granted by the state of California.

Board president Jill Wynns confirms that the district is pursuing a settlement. "Am I frustrated by this? You bet I am," said Wynns, who opposed the Edison charter when it was proposed in 1998. "We know what the community wants: they want this company out of the city. But the will of the voters has been corrupted."

Because the state's charter law gives the California Board of Education charter-granting power, the San Francisco school board does not have ultimate control over whether or not Edison operates a school here.

Conservative businesspeople — including high-tech entrepreneur and charter-school champion Reed Hastings and Gap chair and Edison supporter Don Fisher — dominate the state board. And since that board is likely to grant Edison a charter, Wynns said, the local school board is trying to craft a plan that would "be as disruptive to the educational program of these kids as possible."

Local officials have been heavily lobbied by Edison, sources say, and some of them have pressured the school board to continue the charter. In a Feb. 13 letter to the board, Sen. Dianne Feinstein wrote, "I think you will do a great disservice to the 503 children at the Edison School if the Board cancels the contract."

Allegations that Edison Charter Academy was weeding out students with disabilities or behavioral issues, overworking teachers, and sapping money from the school district began soon after the school opened its doors in 1998. This spring, after the board called for an investigation into the charges, district staff issued two reports detailing problems at the school. Among the findings: 39 out of the 51 teachers who taught at the school in its first two years of operation have quit; one-third of the school's African American students have transferred out; several parents of special-education kids say administrators encouraged them to transfer their children out of the school; and the school has not been following state and federal laws concerning bilingual education.

All the while, representatives of Edison Inc. and many Edison parents have denied violations, saying the school is a tremendous success. At a June 5 meeting dozens of Edison supporters, decked out in red T-shirts printed with "Our Children, Our Choice," blasted the board for considering revocation.

Board member Mark Sanchez says he is opposed to for-profit schooling and thinks there is substantial evidence that Edison has repeatedly violated its agreement with SFUSD. Still, he told us, a settlement is worth pursuing: "I don't want to revoke the charter and then have Edison drag us through court for two years — we may win, but the district would lose valuable time and money."

Eric Mar, who was elected to the board with Sanchez last November, says he feels obligated to vote to revoke the Edison charter, since the company has not shown that it's cured the school's problems. "[Edison executives] haven't looked out for the kids; they've put their energy into bullying the district," Mar said.

According to others close to the negotiations, the major sticking point is the use of the school building, which is owned by the district. Right now the district is not obligated to provide facilities to charter schools, but that will change once a provision of last November's Proposition 39 goes into effect in 2003. And several board members stressed that Prop. 39 is a consideration, since any litigation with Edison might take that long.

Wynns told us that the struggle over Edison has convinced her that "we ought to go back and do the legislative work to change the charter law so it does what it's for: encourage innovation, not help enrich profit seekers." ❖

E-mail Tali Woodward at tali@sfbg.com.

Eviction

From page 13

city approximately $9,400 a year to shelter a single homeless person.

Even if the program is funded, its shaky future puts clients at risk. According to EDC staffer Yvonne Cudney, RADCo ran out of money two weeks ago and has been turning away 10 to 15 people a week, advising them to negotiate payment plans with their landlords until next year's funding comes through. If it comes through.

"For contractors designing and planning programs to be in the category of an add-back is difficult, but the reality is DHS competes for dollars just like every other department in the city," said Maureen Davidson, spokesperson for the Department of Human Services, who noted that her agency did set aside over $700,000 for eviction defense.

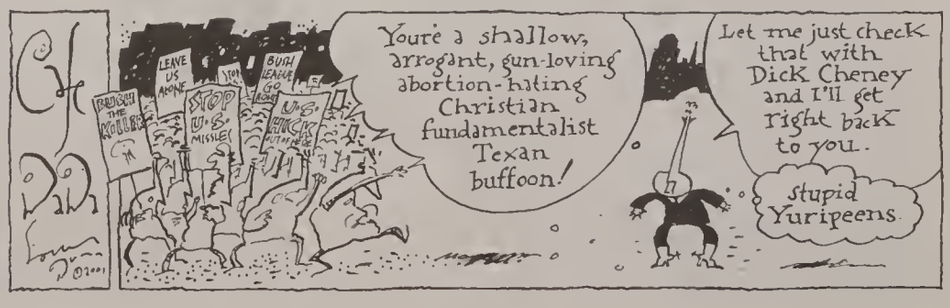
DHS, like all city departments, was instructed by the mayor to maintain the same level of funding in the coming year as it requested this year. According to Jennifer Friedenbach of the People's Budget Collaborative, limiting the departments to baseline budgets centralizes the mayor's control and limits public input (see Opinion, page 11).

Overall, the mayor's budget increased from $4.5 billion last year to $5.2 billion this year. So is there really a budget crunch? Mayoral spokesperson P.J. Johnston said yes, pointing out that most of the increase was from bonds already approved by voters. He added that groups seeking funding should have contacted mayoral aide Steve Kava. But Cudney said she got no reply from the Mayor's Office, despite 50 letters sent in support of RADCo.

Fortunately, the program has one more chance. Sup. Chris Daly told the *Bay Guardian* RADCo is highly regarded by the supervisors and will probably be refunded, though he isn't sure the agency will get the additional $400,000 it requested this year. He told us the rushed add-back process makes it difficult for the supervisors to intervene.

Cudney doesn't let budget woes dampen her enthusiasm for the program. "This is beneficial to everybody — tenants, landlords," she said. "It isn't a Band-Aid. What we're really doing is maintaining affordable long-term housing." ❖

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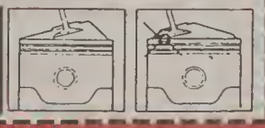
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news on guard

Farm aid

Two bills to improve farmworking conditions could be vetoed by Governor Davis — again

By Hannah Freeman

Wage violations, pesticide poisoning, and violence against union organizers are still a part of life for many farmworkers, despite the fact that it's been more than 30 years since Cesar Chavez and the United Farm Workers brought these issues to the forefront of America's conscience.

But today's UFW is hopeful that two state bills it is sponsoring will help.

Since Chavez's time, the agriculture industry has changed to one in which growers (farm owners) rarely deal directly with the workers. Instead, growers hire labor contractors, who in turn hire and manage seasonal workers.

"The labor contractors act as middlemen that shield growers from being prosecuted for wage and health violations," explained Rosalinda Guillen, UFW's national legal director.

The first bill, introduced by California State Assembly speaker Robert Hertzberg, would impose tougher penalties on contractors who knowingly violate labor laws. For repeated violations, labor contractors could be fined $10,000, receive 30 days in jail, and permanently lose their license.

In addition, the enforcement of wage laws would be taken out of the Department of Industrial Relations and put into district attorneys' offices. Supporters of the bill hope that D.A.s will be more responsive to public pressure to punish violators.

The second bill, introduced by state senator John Burton, establishes a fund that would make it easier for farmworkers to recover lost wages.

The two bills are expected to pass the California legislature, but it is unclear whether Gov. Gray Davis will lend his support. Davis vetoed a UFW-sponsored bill last year that would have held growers and contractors jointly responsible for wage violations.

Though Davis declared March 31 a state holiday honoring Chavez and farmworkers, his campaign contribution records betray other loyalties. Between 1999 and 2000 Davis received more than $500,000 in contributions from agricultural interests.

"When we got our bill through the floor last year and the governor vetoed it, we were crushed," Guillen said. "This year's bill is not everything we would like, but it's a step forward." The UFW would like to see elected officials and growers begin to support unionization but acknowledges that goal is a long way off.

The UFW estimates that only 1 to 2 percent of farmworkers in California are unionized. Nonunionized farmworkers are often powerless to demand better wages and working conditions. At best, farmworkers earn $10,000 to $12,000 a year, which explains why many families have their children join them in the fields.

Efforts to organize farmworkers are often met with resistance — sometimes violent — from growers who insist that higher wages and better working conditions would put them out of business.

Not so, insists grower Jim Cockran of Swanton Berry Farm in Davenport. Cockran, whose farm is certified organic, has been employing unionized labor for the past three years. "My employees have full medical and dental insurance for their families, vacation and holiday pay, and pension plans. I'm showing it's possible to be profitable under a union labor contract and while using organic methods." ❖

Bay Guardian honored at East Bay Press Club Awards

The *Bay Guardian* captured five honors at the East Bay Press Club 2000 Awards. The ceremony was held June 15 in Oakland.

Executive editor Tim Redmond was honored with first place in the editorial writing category for his Nov. 1, 2000, editorial "Reject Brown's Lies."

Also capturing first place was art director Victor Krummenacher for a Dec. 27, 2000, front-page layout that featured Dale Stephanos's illustration of George W. Bush.

Reporter Rachel Brahinsky garnered a third-place award in the business-feature category for her June 7, 2000, story "The Green Choice."

In the technology-writing category, reporter A.C. Thompson was honored with second place for his article "High-Tech's Toxic Toll," which ran April 26, 2000. Thompson also captured second place in the general-news category for his June 28, 2000, story "The King of Stumps," which detailed the questionable environmental record and business practices of timber giant Sierra Pacific Industries. ❖

news

alerts

by camille t. taiara

'Anarchism Forum'

Wednesday, June 20, Kevin Keating of the Mission Yuppie Eradication Project, UCLA professor Howard Besser, and historian Perry Matloc discuss anarchist history and its relevance to the present day. *7 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. $5–$7 sliding scale. (415) 927-1645.*

Workplace hazards and cancer

Wednesday, June 20, Clinica de la Raza, Service Employees International Union, Local 250, and the Women's Cancer Resource Center present "Environmental Hazards in the Workplace Linked to Breast Cancer: What They Are and What to Do about Them," a seminar with attorney Amanda Hawes and SEIU, Local 250, health and safety coordinator Laura Kurre. Simultaneous Spanish translation provided. *6–8 p.m., SEIU, Local 250, 560 20th St., Third floor, Oakl. Free. (510) 535-4017 or (510) 587-4518..*

'Global Trade and Local Environments'

Thursday, June 21, Antonia Juhasz of the International Forum on Globalization, Martin Wagner of Earthjustice, and Andrea del Moral of the Bay Area Seed Interchange Library and the Institute of Social Ecology talk about the impact of corporate globalization on local environments, laws, and resource distribution and how the process disproportionately affects women and people of color. *7–9 p.m., Ecology Center, 2530 San Pablo, Berk. Free. (510) 548-2220, ext. 233.*

Imprisoning immigrants

Thursday, June 21, California Prison Focus, Prison Moratorium Project, Global Exchange, and others address the increase in immigrant incarceration rates and the human and civil rights violations in Immigration and Naturalization Service detention centers and prisons. *4–7:30 p.m., Global Exchange, 2017 Mission, Room 303, S.F. Free. (415) 255-7296, ext. 229 or 232.*

Protest Enron

Thursday, June 21, greet Enron chief executive officer Jeffrey Skilling with a spirited protest outside the Commonwealth Club, where he'll be speaking about the "Roles and Responsibilities of the Energy Industry." Enron is the largest energy marketer in the world, as well as George W. Bush's largest lifetime donor, and lobbied heavily in California and other states in favor of deregulation of the energy industry. *5 p.m., Commonwealth Club, 595 Market, Second floor, S.F. (415) 558-9486, ext. 251.*

'Shaping the City'

Thursday, June 21, New College president Peter Gabel, San Francisco supervisor Sophie Maxwell, and local activist Randy Shaw discuss building a progressive community through grassroots activism. *7 p.m., New College, 777 Valencia, S.F. Free. (415) 437-3425.*

Fighting police brutality

Saturday, June 23, the last of Third Eye Movement 415's Three Strikes community workshop and cultural event series focuses on police brutality. The evening includes workshops on police abuse against people of color, civil rights when dealing with the police, and how to fight police brutality, followed by an open mic and a hip-hop dance featuring live music by Deuce Eclipse, Renaissance, and Degree and Local 1200 DJs. *Workshops, 6 p.m; open mic, 8 p.m.; hip-hop dance, 9 p.m. cell space, 2050 Bryant, S.F. Free, $5 if attending open mic and dance only. (415) 572-5584.*

Jake in the hood

Saturday, June 23, Sup. Jake McGoldrick holds a town hall meeting for District 1 on the energy crisis, featuring *Bay Guardian* editor and publisher Bruce B. Bruggman as a special guest. *10 a.m.–noon, Richmond Recreation Center, 251 18th Ave., S.F. Free. (415) 554-7410.*

Corporate health care in Latin America

Sunday, June 24, Dr. Celia Iriat, head of the health policy group for the Central de Trabajadores Argentinos (Central Organization of Argentine Trade Unions) and health professor at the University of Buenos Aires speaks about how the expansion of U.S. corporate health care into Latin America is causing a decline in the professional ethics and values of physicians at a lecture titled "U.S. HMO's Invade Latin America," sponsored by the San Francisco chapter of Health Care for All. *3 p.m., 626 Pacheco, S.F. Free. (415) 695-7891.*

'The Bush Dyslexicon'

Tuesday, June 26, Mark Crispin Miller, media studies professor at New York University and author of *Boxed In: The Culture of TV,* uses humor to make pointed criticisms on our electoral system's dependency on TV and on the election of president George W. Bush. *7:30 p.m., Modern Times Bookstore, 888 Valencia, S.F. Free. (415) 282-9246.*

MUD party!

Wednesday, June 27, Lavay Smith and Her Red Hot Skillet Lickers perform at a bop-'til-you-drop, gala fundraiser for the MUD Now campaign. *6–8:30 p.m., Cafe du Nord, 2170 Market, S.F. $10–$1,000 donation. (415) 364-1522 or www.sfbmud.org.* ❖

Mail items for Alerts to the Bay Guardian, *520 Hampshire, S.F., CA 94110; fax to (415) 255-8762; or e-mail camille@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 545, for more information. For more events, see the Benefits listings in the Calendar section or visit the* Bay Guardian *Action Network on the Web at sfbg.com/action.*

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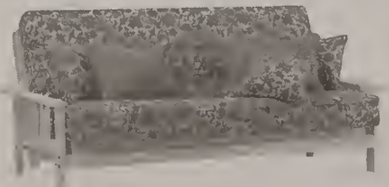
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GUARDIAN PHOTO BY FRED VERHOEVEN

Milk man: Harry Britt, who defined a progressive era in S.F. politics, might face a city that remembers neither him nor Harvey Milk.

Prize fight

Harry Britt returns to challenge Mark Leno for the soul of San Francisco.

By Tim Redmond and Gabriel Roth

Mark Leno was a relative unknown when Mayor Willie Brown appointed him to the San Francisco Board of Supervisors in 1998. Since then he has cultivated his image as an effective, pragmatic legislator. Last year he came close to winning an outright majority in District Eight; when he announced he was running to replace termed-out state assemblymember Carole Migden, he might have hoped the seat would be his without much opposition.

Harry Britt dashed those hopes when he entered the race early this month.

Britt was appointed to the board 20 years before Leno, under tragic circumstances: then-mayor Dianne Feinstein picked him to replace the assassinated Harvey Milk. For the next 14 years Britt continued Milk's legacy of activism, becoming board president and the de facto leader of progressive San Francisco.

So there's more at stake in the coming race than a seat in the state assembly.

The Leno-Britt matchup can be seen as round two in the contest between the Democratic Party establishment and the insurgents who won election to the Board of Supervisors in December; as a preview of the 2003 mayor's race, which is likely to pit progressive stalwart Tom Ammiano against a downtown-backed challenger; and as a barometer of the current political state of San Francisco's traditionally liberal east side.

The race to replace Migden will essentially be decided in the Democratic Party primary in March 2002. (The lines of Migden's overwhelmingly Democratic 13th District will be adjusted to reflect the 2000 census in the coming months, but the changes are expected to be minor.) The fact that two gay men can compete to replace her is a sign of San Francisco's political maturity. Which one succeeds will be a sign of the city's political character.

If Britt wins, he'll return from 10 years out of the limelight to become the highest-ranking leader of the city's political left. If Leno wins, it may mean the coalition that united gays and lesbians with straight progressives — the coalition that elected Harvey Milk in 1977 — has been undone by the changing demographics of San Francisco's queer community.

Leno has a couple of obvious advantages going in. His name recognition is undoubtedly higher than Britt's right now, and he's an experienced fundraiser with the entire Democratic Party establishment in his Rolodex. But Britt commands intense loyalty from veterans of 1980s battles over gay rights and tenants' issues, and he has shown himself to be a formidable campaigner. In other words, Leno has a race on his hands.

Britt's undiluted advocacy

Some will see that race as the next skirmish in the battle between Brown's crumbling machine and the upstart reformers allied with Ammiano. Britt has Ammiano's endorsement; he'll likely win support from the same progressive coalition that backed most of the winning supervisors last fall.

And Leno will clearly have the support of the mayor, for what that's worth. Almost every observer agrees that Brown's popularity and influence on voters are waning — although his fundraising skills and political connections are not.

But in the wake of the progressives' upset victories in last year's board race, the political landscape has become more complicated. The latest sign came when Migden, who has held the seat virtually unchallenged for seven years, announced she was throwing her support behind Britt — essentially choosing a mentor over a protégé.

Migden had helped and advised Leno during the early stages of his political career. She told us she found the decision not to support him "very painful." But she's unwavering in her support for Britt, whom she calls "a mentor, an old friend, and a visionary."

"Harry Britt is a founder of the gay rights movement," she said. "On domestic-partner benefits, on rent control — the movement wouldn't have evolved without him. His undiluted advocacy is what we need right now."

People close to Migden say she endorsed Britt in large part out of personal friendship and political loyalty. But the move clearly has political significance as well: Migden has often worked closely with Brown and state senate president John Burton. Endorsing Britt as her replacement could help her shed the liability of being associated with the Brown machine.

Counting on those who remember

"It doesn't feel like it's me against Leno or anyone else," Britt told us. The race, he said, isn't about the reformers against the machine; it's about a grassroots campaign to build a progressive political movement.

"I need to build a base of people who want to get active in politics," he said. "[As a supervisor] I was able to pass a lot of legislation because there were always a lot of people with me."

Indeed, Britt's record includes much of the most important legislation of the 1980s: the creation of the city's civilian police review board, the laws limiting condominium conversions, the city's first domestic partner–benefits law, the neighborhood-preserving commercial districts, and much more. He cosponsored Proposition M, the pioneering growth-control initiative of 1986, and helped strengthen the city's rent-control laws.

But Britt opted not to run for reelection in 1992; he has spent the past decade teaching at New College of California. A decade out of office is a political eternity in this high-turnover city, and the 13th District is full of new arrivals who don't remember him. So his first task will be to let all those voters know who he is and what he stands for. To distinguish himself from Leno, he said, he plans to "invite people to read our financial contributor lists."

"I think the important difference is that I have 14 years of experience effectively challenging political money," he told us. "I'm able to challenge big money not because I'm such a good guy but because I have a constituency that expects me to behave that way."

Britt readily acknowledges that he found politics frustrating at times. "By 1992 I'd accomplished as much as I could," he said. "I wasn't sorry to leave. There's a huge gap between the political culture and the world real people live in."

So why is he running for office again? "How I feel about the political culture is less important than what the political culture is going to do to people like me if we don't get involved," he said. "Harvey Milk always told me that complaining is not a political strategy that has a payoff."

Representing today's comfortable, queer community

In the 1980s Britt's activism energized a generation of gay San Franciscans. Mark Leno was one of them.

"Harry was my hero and mentor," Leno told us. "I supported him in every race he had." When Britt ran for U.S. Congress in 1987, Leno cochaired his finance committee. Running against Britt, Leno said, is "a strange feeling."

Still, Leno said, he wants the opportunity to work in state government. He told us he offers creative thinking on infrastructure issues, citing efforts in progress on the Board of Supervisors to increase affordable-housing requirements for developers and to pass a revenue bond for investments in solar energy.

It's possible that Leno — socially liberal and economically moderate, the very emblem of comfortable, mainstream gay life in this most tolerant of cities — is more representative of San Francisco's queer community in 2001 than Britt the crusading radical. Leno isn't a dyed-in-the-wool machine loyalist. As a board member he has paved a middle ground between the mayor's pro-development, downtown-friendly stance and the left-wing populism exemplified by Tom Ammiano. In his first term he sided with Brown on most issues; later he sometimes took more independent stands. In last fall's supervisorial race he opposed Brown's Proposition K and rejected contributions from corporate interests. Voters didn't perceive him as a stooge, and he didn't fall victim to the citywide anti-Brown sweep.

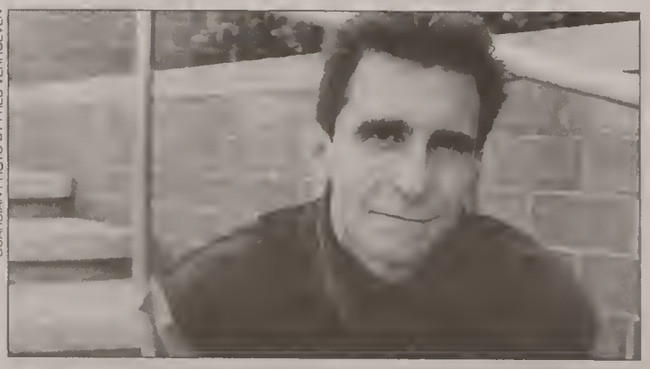
So the big question of the assembly race is this: Are the people — gay and straight — who kept Britt on the board for 10 years still prepared to vote for radical change?

"San Francisco has changed a lot," said Jim Tushinski, a writer who has watched local politics for 15 years. "There was a big influx of twenty- or thirtysomething high-tech workers. And a lot of the folks who were around when Harry Britt and Harvey Milk were in their prime aren't around anymore."

But Tushinski thinks the pendulum might be swinging back. "So many people are getting laid off, they're out of work — and rents are still ridiculous," he said. "Those twenty- and thirtysomethings are leaving the city in droves. I wonder if that's a problem for Mark Leno." ❖

Harry Britt's campaign kicks off July 19, 5:30–7:30 p.m., Harvey Milk Civil Rights Academy, 4235 19th St., S.F. (415) 262-0223.

E-mail Tim Redmond at tredmond@sfbg.com and Gabriel Roth at gabriel@sfbg.com.



GUARDIAN PHOTO BY FRED VERHOEVEN

Bomb times: Sup. Mark Leno could find the high-tech Castro voters who ushered him into office out of work and looking for change.

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Blocking Bechtel

Sup. Chris Daly plans to scuttle water management contract.

By Savannah Blackwell



GUARDIAN ILLUSTRATION BY WAYNE SHELLABARGER

Last summer Chris Daly was part of a coalition of activists that tried unsuccessfully to stop city officials from signing a $45 million contract with a private venture to oversee the Public Utilities Commission's massive, multibillion-dollar overhaul of the city's water supply system.

Now he's a member of the Board of Supervisors. And even though the actual contract with the joint venture, which includes Bechtel Infrastructure Corporation, the Jefferson Company, and Sverdrup Civil Inc. and is called San Francisco Water Alliance, is not up for review by the board until early fall, Daly hopes to scuttle the deal now.

That's because Bechtel, which plays the major role in the venture, is not a company that should get the city's business, Daly says. "It is one of the less-savory corporations doing business in this world." In addition, he says he does not believe there is adequate oversight of Bechtel and the alliance to make sure the group is not wasting city money.

Daly hopes to deep-six the deal by convincing his colleagues to refuse to sign off on the $14 million earmarked for the venture in the PUC's proposed 2001–02 budget. Daly says he has the support of at least two members of the board's finance committee: Sups. Matt Gonzalez and Aaron Peskin. But he is unsure how the move will play out before the full board.

"This year's budget process is going to be different in that for the first time supervisors will be looking at the misplaced priorities of the mayor's administration," Daly told the *Bay Guardian*. "And one of the most outstanding examples of misplaced priorities is the Bechtel contract at the PUC."

For his part, Peskin says that he is open to Daly's idea. "I could easily be convinced," he said. "I am very interested in knowing what the city is getting for the millions of dollars that the last board approved."

The board's decision last summer to approve the contract with the Water Alliance was fraught with controversy. The contract is part of the PUC's plan to reconstruct much of the 150 miles of pipeline that delivers drinking water to San Francisco. In some areas the infrastructure is more than 100 years old, and much of it needs to be upgraded to make it safe in case of an earthquake. The long-term project is expected to cost more than $4 billion.

Union, environmental, and human rights activists raised a host of concerns. Chief among them is that the contract would give the venture too much control over the future of San Francisco's water infrastructure and might result in privatization of one of the city's most important public assets (see "Trouble on Tap" 5/31/01). Bechtel is a global corporation that has a record of privatizing water projects in other parts of the world, such as Bolivia, and then jacking up prices (see "The Earth Wrecker" 5/31/00).

After extensive negotiations with Professional and Technical Engineers Local 21, the role of Bechtel and the alliance was scaled back to make sure that in-house managers would remain the main decision-makers. And after Sups. Leland Yee and Tom Ammiano got hold of the contract at the board's finance committee, provisions were put in place to give the board the authority to dump the contract if the alliance was not producing results: mainly a more efficient and organized approach to the overhaul of the city's water system. A key provision called for the alliance to train the PUC's staff on how to handle such a large job and then, as John Kluesener, the alliance's program manager, put it at a recent PUC meeting "work ourselves out of a job."

Since January questions have started to be raised by staffers as to what the alliance is really accomplishing. In April PUC commissioners Anne Moller Caen and Dennis Normandy scolded the joint venture for running behind schedule (see "Bechtel Deal under Fire" 5/9/01).

In interviews with the *Bay Guardian*, many staffers, who asked not to be named for fear of retribution, said they did not feel the alliance was helping them do their work better. Rather, they said, they felt that having to get the alliance to sign off on in-house jobs, such as estimating the cost of a project before final approval, slowed down the process. What they had hoped was that they would get the chance to sit down with the alliance's employees and tell them what skills or information they needed to do a better job. Instead, they said they felt like they were having to explain to the alliance how basic operations function. In addition, there was a strong sentiment that the alliance was billing for work that was already done by staff.

"The original hope would be that Bechtel would help with coordination and organization and prioritization," Leslie Abbott, a Local 21 representative, told the *Bay Guardian*. "Instead, what we're seeing is a lot of lower-level administration costs ... the alliance shadowing staffers on existing jobs and a lot of duplication."

Dissatisfaction with the alliance contract is also evident in a newsletter put out by anonymous PUC staff called *The Backflow* — a parody of the PUC's official newsletter, *The Flow*. The first issue, published in January, featured a piece titled "Know Your Enemy: Bechtel at Large."

It did not help staff's morale, when, in February, at the insistence of PUC president Victor Makras, 32 vacant positions were cut from the PUC's proposed budget for 2001–02. During the PUC's budget sessions in February several managers said that those were positions they were trying to fill and eliminating them could hurt the agency's ability to perform, according to tapes and minutes of the meetings. While the PUC's budget was cut, the alliance's budget was funded in full. A subsequent request by Michael Quan, the manager

Continued on page 21

Wheeling dealing

S.F. considers breaking 30-year power contracts. *By Rachel Brahinsky*

Fourteen years after San Francisco officials signed off on contracts to sell cheap electricity to two Central Valley cities, there are new indications that they want out of the deal. Such a move could save the city millions of dollars annually and could be benefited by the growing movement to bring public power to the city. A little-known contract provision allows San Francisco leverage to get out — if the city forms a municipal power agency.

The agreement, held with the Turlock and Modesto Irrigation Districts and Pacific Gas and Electric Company, signs more than 130 megawatts of power generated by the O'Shaughnessy hydroelectric dam in Yosemite National Park's Hetch Hetchy Valley. After a San Francisco Public Utilities Commission closed-session meeting with City Attorney Louise Renne June 12, commissioners and staffers refused to discuss the city's position on the contracts. But according to sources close to the negotiations, the five-member commission and several high-level staff members are pressing to break the 30-year contracts, which were brokered in the late 1980s by then-mayor Dianne Feinstein over the objections of her — and the PUC's — financial advisers.

In early 1988, after a series of secret meetings held at PG&E's San Francisco headquarters, the city agreed to pay PG&E to "wheel" the power along its transmission lines and to supplement energy generated by the city's dam when the water level was low. Critics have maintained that the agreement diverted the city's cheap hydropower, solidifying PG&E's monopoly over power sales in the city (see "The Fix Is In," 1/13/88, and other 1988 *Bay Guardian* stories at www.sfbg.com).

The Turlock and Modesto power contracts began making news again this winter when PUC staffers announced that a dry winter was forcing the agency to buy electricity on the open market to meet its obligation. Because the deregulated state energy market had sent costs skyward, the agency will have spent $25.4 million more than expected by June 30, the end of the fiscal year.

As they press for a solution, city officials will be up against Renne's long-held support of the contracts. Renne was appointed to her post a few months before the original deal was finalized. "The city attorney has been dragging her heels," a source close to the current negotiations said. "She hasn't put together any kind of plan." Renne's spokesperson did not return a call for comment.

Last month the city made a much speedier move — under Renne's advisement — that some say could further compound the PUC's budget problem. On May 7, when statewide wholesale power costs were soaring, the San Francisco Board of Supervisors agreed to a five-year power contract with Calpine Energy Services. Like those signed by Gov. Gray Davis in the past months, the agreement locks the city into a cost higher than current prices.

The city sought the contract both to keep up with its Turlock and Modesto obligation and to stave off an energy shortage for its own customers in case of drought. The San Francisco Airport, the municipal railway, and other city services depend on power from the dam.

Sups. Matt Gonzalez and Chris Daly voted against the Calpine deal and say the city entered into the agreement too quickly and for too much money. The decision was made after a single public hearing, and the board waived the city's usual practice of waiting 10 days for public input. The quick action was taken because Calpine told PUC staff the price would only hold for a few days.

Daly said at the hearing that San Francisco might not have needed the $37 million Calpine contract if it hadn't had to abide by the Turlock and Modesto agreement. He also suggested that the city should get out of its obligation to sell power to airport tenants. Tenants such as United Airlines could likely afford more costly market-rate power; the cheap power saved could go toward city services.

Gonzalez agreed and later told the *Bay Guardian* that there was insufficient time to review the deal. Sup. Aaron Peskin, who voted for the contract, told us he plans to call for hearings to see if the city can get a better deal.

But Ed Smeloff, the PUC assistant general manager for power policy, told us that the contract was a necessary step toward stabilizing the agency's budget. "Anybody who believes that spot [meaning, open] market prices are going to stay low is an incredible optimist," Smeloff said. "The conditions for price gouging are still present." And squeezing more hydropower out of the dam is not an option, according to Smeloff. The droughts of the last decade taught the PUC, which sells water to 2.4 million Bay Area customers, to conserve water, making energy production, which depends on water flow, inconsistent.

Smeloff said the Calpine contract could bolster the supply for a new public power agency, if voters approve the creation of one this fall. The agreement does not designate the power for any particular purpose, so "we could use it for the municipal utility that we're going to set up in San Francisco," he said.

Smeloff arrived this month, in the midst of an exploding debate over the control of power in San Francisco: one measure, to form an independent municipal utility district, is already on the fall ballot. Sups. Gavin Newsom and Tony Hall have offered an alternative, as has Tom Ammiano. These could compete against the MUD measure for voter approval (see On Guard Alert, page 13).

Forming a public utility, such as a MUD, would give the city new leverage in contract talks. A key provision in the contract signed with PG&E says that "if the city implements municipalization, either by voter approval or approval of the Board of Supervisors, or otherwise engages in sales to PG&E's retail customers," San Francisco will have reason to renegotiate. And the Turlock and Modesto Irrigation Districts contracts prioritize the city's municipal demand over the needs of the districts. Under the 1913 federal Raker Act, Turlock and Modesto are owed some power. The current contracts exceed the act's requirement, which is to share enough power to support irrigation in the two districts. ❖

P.S. *City attorney candidates weigh in: Neil Eisenberg and Steve Williams, two candidates running on progressive platforms, told us they would move immediately to secure a better deal for San Francisco. Jim Lazarus said he would evaluate the city's legal options if directed to by the mayor or the Board of Supervisors (see "Opening Argument," page 13). Dennis Herrera, did not call back; Herrera has been endorsed by Renne.*

Savannah Blackwell contributed to this story.

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Bechtel

From page 20

of the Utilities Engineering Bureau to put $50,000 back into the budget to help staff coordinate with the water alliance was refused by Makras, according to memos obtained by the *Bay Guardian*.

Bill Berry, the PUC's financial manager, defends the alliance and its contract with the PUC. He says that the management contract was necessary for staff to handle the huge construction job.

"I wouldn't feel comfortable just turning that money over to the staff," Berry said. "I think the [alliance] is essential. They have already been essential to me in terms of getting my job done."

An audit by the city's controller is expected to be released in the next couple of weeks. But Nori Hirasuna, who heads up the audits division of the office, said it was not possible to determine in that report whether the contract is worth the money the city is spending on it. The PUC has paid about $4 million out to the alliance so far, and the alliance has put in "task orders" amounting to $8 million worth of work. But only $500,000 worth of those work orders have been completed.

"There is no way to tell yet what they've done," Hirasuna said. "There is no product yet." ❖

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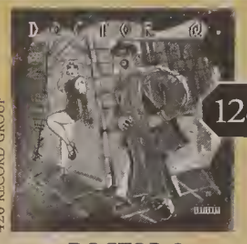




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cover story

32 Ask Isadora
34 Techsploitation
35 Color Vision

The young and the restless

Queer kids talk about real life. By Kirk Read



GUARDIAN PHOTO BY PHYLLIS CHRISTOPHER

Play ground: Barred from most clubs until they turn 21 or get a good fake ID, local queer youths look for places to meet their peers. Pictured here, from left, Robbie, Karl, and Crystal play volleyball at a PFLAG picnic in Fremont.

Daniel remembers the night he seroconverted. He'd been asked to leave a bar in the Castro for being 17. He cruised the gay financial district for an hour, then settled on a passing stranger for a quickie. It was just past 1 a.m. Daniel lived with his parents and couldn't take his trick home. The two found a narrow walkway between buildings on a side street that afforded them privacy and respite from the chilling winds. Without much fanfare, Daniel's new acquaintance had unprotected sex with him.

"I didn't have [a condom] in my pocket," Daniel says. "It's as simple as that."

But it's never as simple as that. Daniel had just been in a bar where condoms were readily available. A 24-hour drugstore was around the block. There were options, had Daniel or his partner insisted on using protection. So much depends on the moment.

Stories about rising HIV infection rates among young gay men frequently ignore the complexity of being young, queer, and sexually active in San Francisco. Young queer people are rendered faceless in a litany of statistics about suicide rates and the increasing likelihood of HIV infection. Their authentic voices are crowded out by shame-based rhetoric that demonizes young people for "spreading AIDS."

Hoping to hear some of those voices, I interviewed a diverse group of 50 queer-identified people under the age of 25 about their sex lives. I found most of them on the streets of four San Francisco neighborhoods, through youth-outreach organizations, and online. Primarily, I wanted to know where they met their sexual partners.

According to Antonio Kruger, a STOP AIDS Project youth-outreach coordinator, there are three primary avenues: going to clubs (with a fake ID), going to youth spaces such as LYRIC or the all-ages dance club Faith, and surfing the Internet.

For people under 18 it's especially difficult to meet other queers. And the 21-and-over rule in bars and clubs eliminates many options for those without a fake ID. Increasingly, young people with access to a computer are finding one another online.

In chat rooms many young people find that adults are afraid to talk to them. While many adults want to interact with queer youth, there is reasonable fear of legal recrimination. One reason is that vice squads spend time posing as teenagers, hoping to entrap an adult.

La'chale, a 17-year-old flight attendant, says, "A lot of guys are nice at first, but as soon as they hear you're underage, they stop talking to you."

Dr. Carol Queen, San Francisco's favorite sexologist, recalls her own coming out at 16, when she was unable to find anyone over 21 willing to help introduce her to the queer scene. "The attitude was 'Come back to the bar when you're 21.' The jailbait paranoia is substantial."

Even if they find a partner, teenagers must figure out where to have sex if they're living with their parents, as well as how to get there. Samuel, 15, lives in Sonoma County and meets potential partners online in chat rooms and through personal ads. "It's very difficult to find people to have sex with since locations are so spread out and only so many of us have the ability to drive somewhere for it," he says. "It's frustrating."

Kruger says that for many teenagers there is an emphasis on dating as opposed to tricking. "Many of them want partners, because they've just graduated from high school, and dating is an option for the first time."

Maurice, 19, says he has no problem meeting men at the restaurant where he works. He frequently gives his phone number to customers. He says it's easy to get into bars and clubs "if you go at nonpeak times or when the bouncer's in the middle of a conversation." He hasn't been to a sex club, he says, because "I'm a snob."

> "I'm sick of slumber parties and sleep-overs with mostly straight girls. That's pretty much it when you're in high school, except for the Internet. I'm dying to meet real lesbians in real time."
>
> Elizabeth, 14-year-old East Bay lesbian

Of the 50 people I interviewed, only two gay men said they'd been to a sex club. Those who had never gone explained their reluctance by citing high entrance fees and two oft-repeated perceptions of sex clubs: that most of the clientele is over 30 and that sex clubs are high-risk venues for sexually transmitted diseases. Of course, their perceptions were not based on experience, since they'd never been inside a sex club.

Warren, 24, started playing at San Francisco sex club Power Exchange when he was 22 and subsequently came out as bisexual. "Seeing people doing BDSM and having sex right in front of me was overwhelming and changed my life," he says.

He stresses that he was lucky to have friends who introduced him to the city's perv underground.

"Young people have to do their homework about the scene before they get into it, so they'll be prepared," Warren says. "San Francisco is a sexual mecca, but if you don't have friends who'll help you find your way, it can be really tough."

For young women, options are extremely limited. There are no commercial sex venues that cater specifically to lesbians, so women meet mostly through friends, online, and in the Mission District's small but thriving dyke scene.

Elizabeth, a 14-year-old East Bay lesbian, says she can't wait to get her driver's license: "I'm sick of slumber parties and sleep-overs with mostly straight girls. That's pretty much it when you're in high school, except for the Internet. I'm dying to meet real lesbians in real time."

Some sexually precocious young women find a home in the city's "sex nerd" scene, which revolves around private parties, pansexual events, and the basement floor of Power Exchange.

Continued on page 24

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A [illegible] from [illegible]: From left, [illegible], Elaine, [illegible] Natalie have fun with the [illegible]rs at the PFLAG picnic.

Queer kids

From page 23

Sandra, an 18-year-old from Oakland, identifies as bisexual, "in addition to a lot of other things." After working as an escort in Boston, she recently moved to the Bay Area to explore her sexuality. She meets partners at private sex parties and a polyamory discussion group and through volunteer organizations.

"Most of the places I go, everyone is twice my age," she says. "It's fascinating to watch other people be sexual. I've found a lot of other people who are into not being monogamous but having deep, connected relationships."

Monogamy is a key factor in the city's young dyke scene.

"It's a tiny scene," says Rachel, who is 19. "There's, like, *one bar*, so it's practically impossible to fuck around on your girlfriend. You pretty much settle on one girl at a time. Otherwise it's way too incestuous."

The Lexington Club is the city's only full-time lesbian bar, although some bars have evenings and club nights that cater to women.

"It's crazy," Rachel says, "because I came to San Francisco for adventure. Dykes really need a place to have sex together."

For some young people, sex is about survival, not recreation. Mitchell Thompson, director of the San Francisco LGBT Youth Programs, estimates that there are 40 to 50 homeless queer youths in the Castro alone. "The population swells this time of year because so many kids come here from Portland and Seattle thinking they're going to get services."

The newly opened Ark House, a San Francisco shelter for homeless lesbian, gay, bisexual, and transgender youth, offers 15 beds, which leaves several dozen queer youth sleeping in cars, couch surfing, or living on the street.

"The Castro is a no-tolerance neighborhood for hustling on a cash basis," Thompson says, "but many of the kids will trade sex for food, a place to sleep, or a shower."

Thompson is concerned about young people cruising Collingwood Park, where, he says, "there's a group of older guys who get them strung out and fuck them without condoms. I know a number of kids who've seroconverted from tricking in the park."

Jarrad, a 22-year-old who trades sex for speed and cash in the Polk Street area, moved to San Francisco six months ago. He had underestimated the amount of savings he'd need to make rent and after two months found himself living on the street.

"I used to think hustling was glamorous," he says. But "slices of pizza and cardboard boxes and fucked up shoes and tweaking when I can — it's not what I expected."

Queen says that runaways are sexually liberated earlier, "although that liberation often comes at the cost of their safety." She adds that since young people are coming out younger, it's incumbent on adults to do more in the way of health and sex education.

"Fortunately," she says, "we have resources in the Bay Area like LYRIC and Larkin Street Youth Project, where young people can find friends and support as well as peer-aged partners. One of the things that makes queers sexually savvy is that we get thrown into the deep end as youth. It can have its downsides, but it certainly makes us tougher and more creative." ❖

Kirk Read is the author of How I Learned to Snap *(Hill Street Press), forthcoming in August. He can be found at www.temenos.net/kirkread.*

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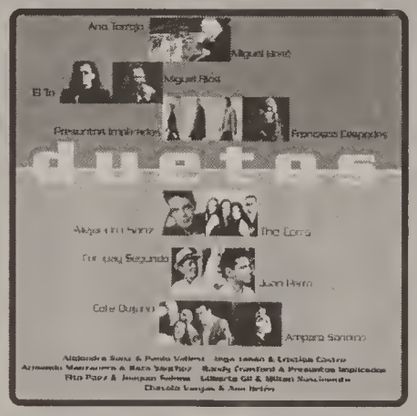
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From butch to boy

Welcome to the genderqueer life. *By Kassy Kayiatos*

Growing up in the Bay Area with accepting parents made my coming out as a teenage dyke as natural as it should be for kids everywhere. My family bought me all the gayest books and movies they could get and were thrilled with my newly discovered identity. I reveled in it as well, because it was one more thing that set me apart from all the bitches I went to high school with.

I happily labeled myself an "angry, man-hating, butch dyke." I would roam the halls while class was in session, preaching from Valerie Solanas's *SCUM Manifesto* until everyone in my town knew me as the angry, man-hating lesbo. And yet I had absolutely no community. No one in my town was gay, at least not outwardly. No one I knew was gay, besides my godmother and her lover, but they were much older. It wasn't until I turned 19 two years ago and hit the road with Sister Spit, an all-girl traveling poetry show, that I even hung out with dykes close to my age. That summer I discovered my community and young queer communities across the nation. I finally felt understood, appreciated, desired, and connected.

After I returned home, I decided I was surely done with hanging around marginally homophobic straight boys — the traditional company I kept. I wanted my gayness to flourish among other queers. And it has. I feel more queer by the day.

I feel as queer as I felt when I was still a little boy. When I used to make everyone call me George and wore my underpants over my clothes. When I would pee standing up with the rest of my male friends. When I would kiss girls and run away. Before I understood that I was different. Before puberty hit and the devastation of breasts and hips, a female body, made everything too real. A boy in a girl's body. A girl in a boy's head.

The more boy-girls I meet, the more I realize a lot of us share the same childhood. A case of mistaken identity. We always thought that eventually the boy parts would grow in, and we'd just be one of the guys. But they didn't, and we feel challenged by appearances that don't quite fit us. Then it becomes a matter of trying to accept our bodies and own them. Marcus Renee Van, a 25-year-old transgendered dyke poet, says, "There's a way to exist in the body I was given. It's male to me, having a vagina is just part of me, and it doesn't have to be female."

I am part of a whole new generation of gender deviants who have options that did not exist for our queer predecessors. We are defining ourselves and creating a safe, comfortable environment within the queer community and, more important, within our bodies and minds. Many genderqueer and trans people still feel like there isn't enough acceptance in the queer community. "There is a level of animosity in the dyke community, because people feel like all the butches are disappearing," Van says. "It's not really about trannies, but about the loss of butches."

Morty Diamond, a "gender-fucked, multi-gendered, non-gendered, little-sissy-fag," feels that despite the fact that trannies are "beginning to be more accepted into the dyke community, we are still at the end of the LGBT. We're just starting to get out there."

Perhaps this growing visibility makes it seem as though a new community is just beginning to sprout up, when in fact the Bay Area has always been a haven for trannies. According to Sierra, Lavender Youth Recreation and Information Center's Wellness Program coordinator, the trans community has always existed: "visibility is making a difference, but so is access to information and knowing your options. We just didn't know what to call it before." Sierra added that having the word "transgendered" has given the community a name. And yet the term is still a source of confusion. People assume that all trans people are on hormones, or are transsexual. But being transgendered is much more inclusive than that. "It's not just about a physical transition," s/he concludes. It's the gender self-discovery process, critically thinking about your identity."

GUARDIAN ILLUSTRATION BY JERRY BUSINESS



A transgendered person might be genderqueer, meaning that his/her gender is nontraditional in some way: s/he might feel at one with both genders, or s/he might be in the process of moving from one gender to the other. Hence, traditional words such as "transsexual" and "transvestite" are being supplemented with more ambiguous phrases like "trannyfag" or "girlboy" or "intersexed" (which refers to both a medical condition in which a person is born with ambiguous genitals and a state of mind in which the person feels like both genders).

In the Bay Area, part of the rapid expansion of trans visibility can be attributed to the vast resources available to gender-questioning folks, especially youth. There are more organizations and medical facilities available for trans people here than anywhere else in the country.

The Youth Gender Project is one of those organizations. Founded by Jaron, a 30-year-old "trans-butch-boy-dyke-fag," YGP hosts the annual spring Gender Blast Conference. The event includes panel discussions and dozens of workshops, from the basic "Trans 101 from a Multicultured Perspective" to the more flamboyant "Tranny Warrior Princesses."

Jaron started the YGP in August 1999 to educate individuals and organizations and, most important, to build community. YGP offers weekly meetings for young trannies and on-site training for providers and agencies dealing with the physical and mental health issues transgendered people face. As a transgendered person, Jaron understands the "pressure to make up your mind and fit into one [gender] or the other. There's not a lot of room to just be a trans-butch-boy-dyke-fag."

Perhaps the single most important facility available to the youth trans community is Dimensions, a health clinic created to fit the needs, lives, and identities of this expanding young queer population. Dimensions has been serving young people ages 12 to 25 for almost three years and provides possibly the most-thorough health services for female-to-male transsexuals. It can help trans youth locate trans-friendly therapists and doctors, aid them in getting low-cost hormone treatments, and put them in touch with support groups.

Laurie Lenrow, one of the collaborators who helped create Dimensions, says that what sets the clinic apart from others is the fact that it has a trans youth advisory board. This helps the doctors and providers understand and use language appropriate to this "broadening time of gender." Because of this, Dimensions provides some of the most progressive medical care for transsexuals, the transgendered, and everyone in between. "The youth are creating a new set of terms around gender," Lenrow says. "It's an exciting time of new definition, of polygender, ambi-gender, and boychicks." Lenrow wants gay youth to know that "Dimensions is queer friendly and trans-welcoming, trans-special, and free and confidential."

The number of resources and organizations in the Bay Area help create an environment that is conducive to healthy, freeing ideas of gender exploration. There are communities within communities that are growing in size and visibility. We are living in a time and an area that allows the queerest of the queers to figure out where they fit, and that they do fit.

I think my generation is expanding the queer dictionary to fit every individual identity. Older generations of gays and lesbians have fought for the recognition and rights of queers, and my generation is working to make this fight more inclusive, so a girly man or a manly girl can feel like there are words for them, a place for them. Now they can really exist.

Through my own self-discovering process and gender quest, I'm just beginning to understand the limitlessness of the queer community. I'm now also realizing that my own identity needs redefining. I'm acquiring a vocabulary that fits my persona, because now I no longer feel like an angry, man-hating, butch dyke. I feel more like the third sex, an in-between, transgendered.

I can encompass both masculinity and femininity and not be defined by my genitalia. One part of me could never be my entire identity. A female reproductive system does not necessarily make me a girl. What matters is how I feel and how I carry myself, who I think I am before I look in a mirror. Sometimes I'm shaken out of my own reality when a man calls me "baby" or even "lady," and I wonder who they are talking to or how they could think to call me lady when my hair is a perfectly done pompadour and I'm wearing a three-piece suit. I'm no lady, but I'm not a man either. ❖

Youth gender resources

Dimensions health clinic Thursdays, 5–8 p.m., Castro Mission Health Center, 3850 17th St., S.F. (415) 487-7500 or (415) 487-7589.

FTM International Educational organization serving female-to-male transgendered people and transsexual men. (415) 553-5987, www.ftm-intl.org.

LYRIC Changeling meeting Genderqueer support group. Wednesdays, 7–9 p.m., 127 Collingwood, S.F. 1-800-246-7743, lyric.org.

Pink Pony A nightclub for trannies and genderfucks. Second Thursdays, 9 p.m., Paradise Lounge, 1501 Folsom, S.F.

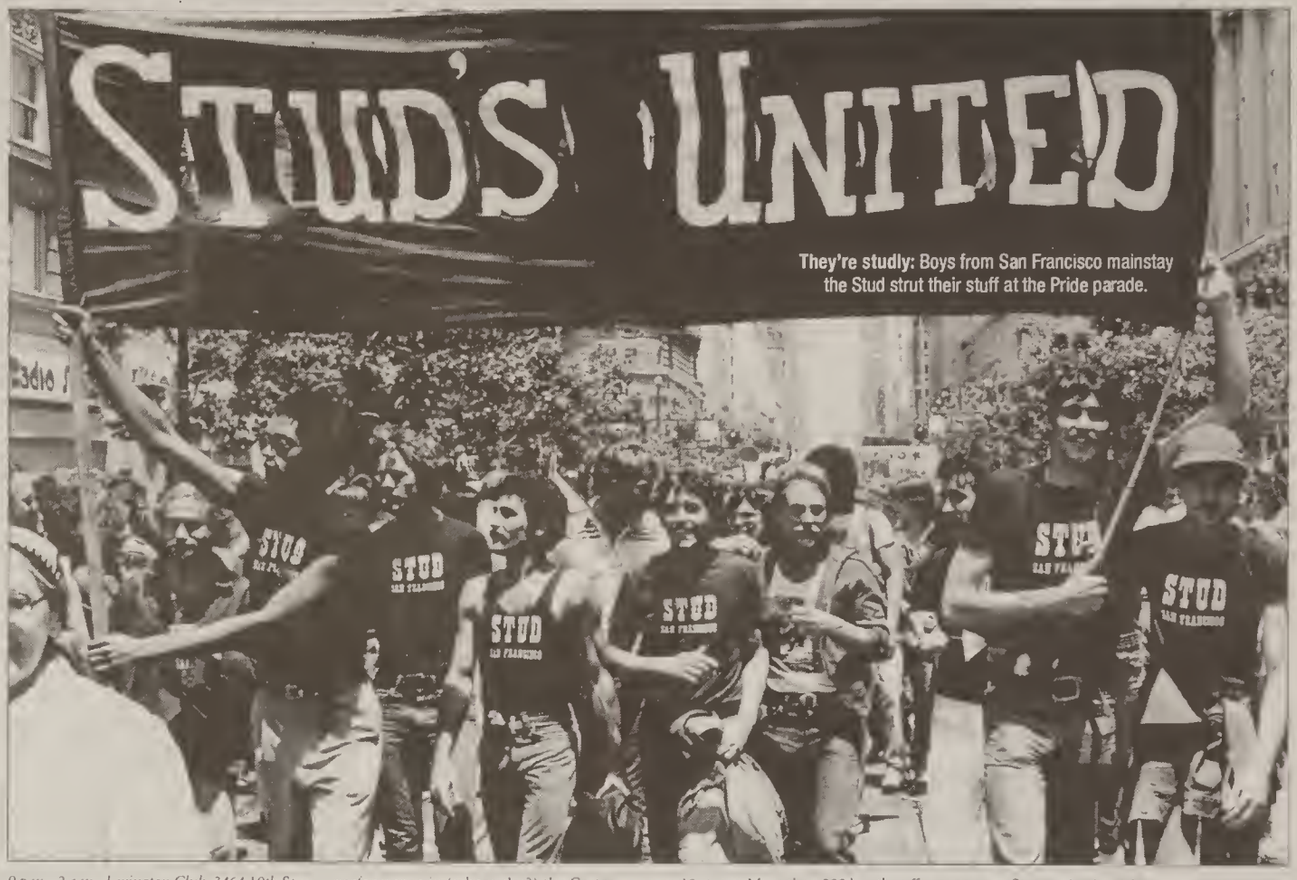
Trans Action Direct action empowerment through political action. (415) 777-5500, ext. 315.

Youth Gender Project Mondays, 7–9 p.m., 2140 Shattuck, Suite 208, Berk. (510) 665 9234.

Good queer fun 2001

Events, clubs, and everything else for your Pride Week needs. *By Steve Robles*

Sure, Pride Week is a huge deal all around the world now, but who do all of these newcomers have to thank? Our little city by the bay, of course! For two decades the Queer Nation has celebrated seven days of wild entertainment, spiritual rejuvenation, and just plain fun. Here's a guide to what's queer and happening around town.



They're studly: Boys from San Francisco mainstay the Stud strut their stuff at the Pride parade.

PHOTO BY P.F. BENTLEY

events

Wed/20

'Herstory of Porn' Legendary adult film star–turned–performance artist Annie Sprinkle gives an interactive performance featuring clips from the 200-odd films she's made. *Wed/20–Fri/22, 8 p.m., Theater Rhinoceros, 2940 16th St., S.F. $25. (415) 552-7709, www.queerculturalcenter.org.*

'Making a Case for Community History' The GLBT Historical Society of Northern California, working with the Tavern Guild of San Francisco, Metropolitan Community Church, the San Francisco Women's Building, the Pacific Center for Human Growth, and a coalition of queer African American clergy from the East Bay, presents six display cases whose theme is the implications of queer ownership/control of public space. *Through Thurs/21, 6:30–8 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. Free. (415) 978-ARTS.*

'Studly' Lisi DeHaas's one-woman show chronicles the coming-of-age of a young woman who gradually realizes that her father is gay — and so is she! *Through Sat/30. Venue 9, 252 Ninth St., S.F. Call for show times. (415) 552-7709 or go to www.queerculturalcenter.org.*

Thurs/21

Fourth Annual Lesbian, Gay, Bisexual, and Transgender Pride Mass This mass, whose theme is "One Body/Many Parts," will focus on the positive aspects of diversity within the Newman Hall/Holy Spirit Parish in Berkeley. *7 p.m., Newman Hall/Holy Spirit Parish, 2700 Dwight Way, Berk. (510) 654-5486.*

'Lesbo Smackdown' Live girl-on-girl wrestling mania. Hosted by drag king "The Shack," this event will feature whip cream wrestling and music from DJ Wax Chef. *9 p.m.–2 a.m., Lexington Club, 3464 19th St., S.F. Free. (415) 863-2052.*

Liquid Fire Lesbians-of-color dance troupe Liquid Fire, an annual favorite, returns to celebrate its fifth anniversary with *Nasty*, a performance dedicated to the celebration of the erotic power of lesbians of color. *Through Sat/30. SomArts, 934 Brannan, S.F. $13–$22. Call for show times. (415) 552-7709, www.queerculturalcenter.org.*

Fri/22

Dojo Fabuloso The jiujitsu comedy improv act will give a special Pride Week performance in (where else?) the Castro. *8 p.m., Harvey Milk Civil Rights Academy Auditorium, 4235 19th St., S.F. $8–$12. (415) 487-1071.*

'The Hank Tavera Performance Show' This cabaret-style event showcases our community's dancers, poets, performers, and others artists. *7–10 p.m., Mission Cultural Center, 2868 Mission, S.F. $5. (415) 648-3702, www.quelaco.org.*

'Wuornos' This opera composed by Carla Lucero recounts the life story of Aileen Wuornos, the notorious serial killer and sex worker who is now on death row for the killings of seven men in Florida. *Yerba Buena Center for the Arts, 701 Mission, S.F. Fri.–Sat., 8 p.m. (also Sat. 2 p.m.); Sun., 4 p.m. $30-$60. (415) 978-ARTS.*



Bisexual paradise: You can play around with all the cool kids who swing both ways at South of Market bar Pow!

GUARDIAN PHOTO BY MARK MADEO

Sat/23

Dyke March Begin the celebration early in Dolores Park with entertainment including DJs, comedy, dancers, T-shirt contests, and picnicking. Sharon Smith, whose partner, Diane Whipple, was killed in a dog attack, delivers a special address, and others in the dyke community speak. Music begins at 3:30 p.m., the rally starts at 7 p.m., and the march kicks off at 7:40 p.m. The procession culminates at 9 p.m. in the Castro with the Pink Saturday street party. Volunteers are welcome. *Celebration, Dolores Park, between Dolores and Church and 18th and 20th Sts.; march starts at Dolores and 19th St., S.F. Free. (415) 241-8882.*

Lesbian, Gay, Bisexual, Transgender Pride Celebration Prepare for Sunday's parade with the "Stand Against Hate" rally at noon, followed by live entertainment — including global, dance, Latin, and country music — on 10 stages. More than 300 booths offer food and arts and crafts. *Through Sun/24. Sat., noon–6 p.m.; Sun., noon–7:30 p.m., Civic Center, S.F. Free. (415) 864-3733, www.sfpride.org.*

'Pride Run 2001' The 22nd annual 5K/10K Run, sponsored by SF FrontRunners, the oldest gay and lesbian athletic organization in the world, benefits the Other Side of the Closet and the Community Center Project. A potluck picnic immediately follows the race. *9 a.m., start and finish at Stow Lake Boathouse, Golden Gate Park, 19th Ave. and Lincoln, S.F. (415) 978-2429. To register, go to www.sffrontrunners.com.*

Sun/24

Lesbian, Gay, Bisexual, Transgender Pride Parade The theme of this year's Pride parade is "Queerific!" Sup. Tom Ammiano and Phyllis Lyon and Del Martin, founders of Daughters of Bilitis (the first U.S. lesbian organization, founded in 1955), are the grand marshals of the parade — the world's largest Pride event. *10:30 a.m., starts at Market and Beale and ends at Market and Eighth St., S.F. Free. Paid grandstand seating available. Wheelchair accessible. (415) 864-3733.*

Mon/25

'Gay Comedy Showcase' Scott Silverman hosts local comedians. *8 p.m., Piaf's, 1686 Market, S.F. $5. (415) 541-5610.*

Tues/26

'Viva Variety XVII' "Make It So" Productions presents "Viva Variety XVII, the Gay Pride Show," a benefit for the Positive Resource Center (www.positiveresource.org), a non-profit organization whose mission is to assist people affected by HIV/AIDS through culturally appropriate counseling, education, and advocacy in making informed choices that maximize available benefits and employment opportunities. "Viva Variety XVII" features an all-star cast including Comedy Central comedian Sabrina Matthews, GLAMA-nominated singer Mark Weigle, comedian Mary Carouba, vocalist Gale Bonnoto, Viva Variety regular "the irrevocably-damaged" Peggy L'Eggs (a.k.a. Matthew Simmons), Boris Goldmund's Bogo (World Music) and special guests. *8 p.m., Theatre Rhinoceros, 2926 16th St., S.F. $20. To reserve tickets, call the MISP info line at (415) 863-0741, ext. 2.*

ongoing

Lavender Youth Recreation and Information Center Open to all queer and questioning youth, LYRIC hosts ongoing drop-in rap sessions, 24-hour support hotlines, movies, free admission to clubs, and more. June 22–26, LYRIC hosts volunteer Pride-float work parties and encourages all youths, queer or straight, to march with its float and representatives in the parade and in the Dyke March. *Call for times and locations. 1-800-246-7743.*

National Queer Arts Festival This series of cultural programs, exhibitions, and performances organized by the Queer Cultural Center and Harvey Milk Institute, features more than 40 events at various venues in San Francisco. This year boasts a diverse program of opera, theater, dance, film, painting, photography, spoken word, and new media from established and emerging

Continued on page 31

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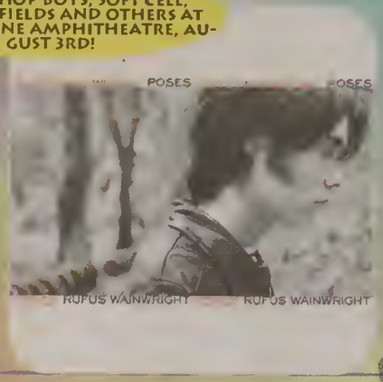
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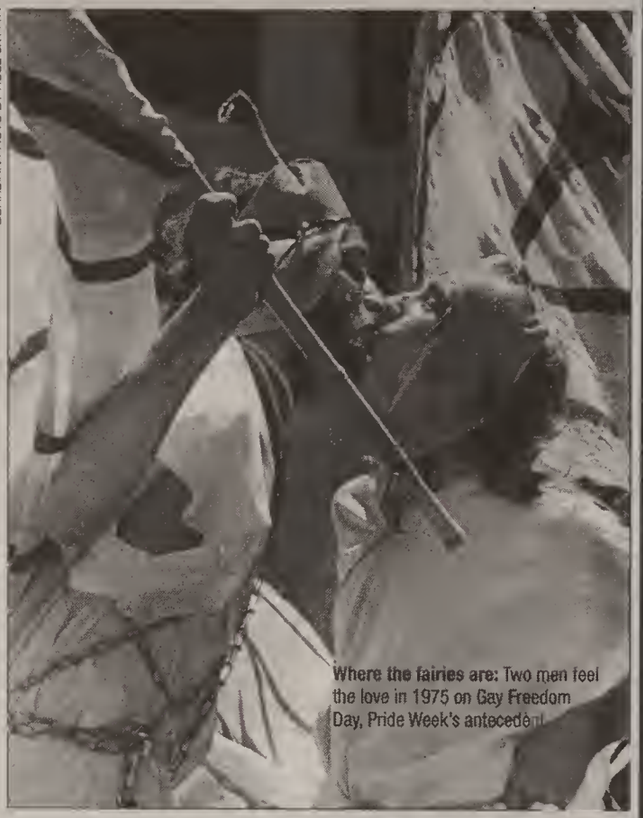
Ongoing

From page 28

queer artists from around the world. *Through July 2. Call for times and locations. (415) 552-7709, www.queerculturalcenter.org.*

San Francisco International Lesbian and Gay Film Festival The festival runs through Sun/24 at the Castro Theatre (429 Castro, S.F.), the Roxie Cinema (3117 16th St., S.F.), the Victoria Theatre (2961 16th St., S.F.), Yerba Buena Center for the Arts (700 Howard, S.F.), and Herbst Theatre (401 Van Ness, S.F.). *For ticket information and a complete schedule call Frameline at (415) 703-8650 or go to www.frameline.org.*

GUARDIAN PHOTO BY ROSE SKYTTA



Where the fairies are: Two men feel the love in 1975 on Gay Freedom Day, Pride Week's antecedent.

clubs and parties

Fri/22

'Flirt' *Anything That Moves* magazine presents a bisexual dance party featuring DJs and live music by Rainbow Flava. *9 p.m.–1 a.m., Peacock Lounge, 552 Haight, S.F. $6–$15 sliding scale; no one turned away for lack of funds. (415) 401-9544.*

Men of All Colors Together's sixth annual Pre-Pride-Parade Party MACT throws its annual free get-together. *7–10 p.m., 1 St. Francis Place. Club Room, Third St. and Folsom, S.F. Free. (415) 567-7113.*

'Sixth Annual Fencesitters' Ball' This party for bisexuals features DJs and dancing. *9 p.m.–2 a.m., Jezebel's Joint, 510 Larkin, S.F. $10. (415) 820-3907.*

Sat/23

The B-52's The legendary pop partymeisters rock Club Universe in this exclusive San Francisco club appearance. Get your "Rock Lobster" on, baby! *Club Townsend, 177 Townsend, S.F. $20. (415) 289-6650.*

The Brown Party/Club Papi Enjoy nonstop dance music with an international flavor: Latin house, cumbia, merengue, and more. *550 Barneveld, S.F. www.papipresents.com.*

'Freedom SF' Dance all night at a party featuring DJ Lydia Prim. *10 p.m.–6 a.m., Galleria Design Center, 101 Henry Adams, S.F. $40–$50. (415) 441-3687.*

'Kandy Bar' The largest Pride Saturday event for women features the sounds of DJ Trevor and go-go dancers galore. *9 p.m., the Endup, 401 Sixth St., S.F. $10. 1-888-5-SKIRTS.*

Mango The club features salsa, dance hall, samba, and more after the Dyke March. *9 p.m.–2 a.m., El Rio, 3158 Mission, S.F. Call for price. (415) 282-3325.*

'PrideSplash/S.F.' See 8 Days a Week, page 66. *Noon–6 p.m., Phoenix Hotel, Backflip, 601 Eddy, S.F. $15 (free to hotel guests). (415) 674-1214, www.noblebeast.com.*

'ReUnion@CityHall' Aside from the fabulous music, dancing, and light show, this party is further distinguished by its location: City Hall. *7 p.m.–2 a.m., City Hall, 1 Dr. Carlton P. Goodlett Place, Van Ness entrance, S.F. $50–$100. (415) 674-1214, www.noblebeast.com.*

Universe Shirtless muscle boys welcome you to the largest dance club in S.F. *Call for hours. Club Townsend, 177 Townsend, S.F. (415) 974-6020.*

Sun/24

'Backstreet Pride 2001' Dance yourself silly at the biggest women's dance party. *6 p.m., Space 550, 550 Barneveld, S.F. Call for price. (415) 289-2001.*

'Club Skirts Presents Women's Pride Party' This is the "official dance party for women of all sizes, shapes, colors, and attitudes." *8 p.m., Manhattan Lounge, 699 Market, S.F. $8–$10. 1-888-5-SKIRTS.*

Dykes on Bikes After-Parade Party *2 p.m., Lexington Club, 3464 19th St., S.F. Free. (415) 863-2052.*

Pleasuredome Celebrate at one of the city's largest gay dance parties. *9 p.m. – 6 a.m., Club Townsend, 177 Townsend, S.F. $15. (415) 289-6699.*

'Time 4 Pride' Party on into the night with DJ BUC. *7 p.m.–2 a.m., City Nights, 715 Harrison, S.F. $20–$25. (415) 641-0500.*

Tues/26

'Trannyshack' Go wild, Schatzie! Dress for success, mingle, and carry on like there's no tomorrow. *Midnight, the Stud, 399 Ninth St., S.F. $5. (415) 252-STUD.*

GUARDIAN PHOTO BY LORI SPEARS



Down at the Lex: The city's hottest and greatest dykes are at all-girl bar the Lexington Club.

queer hot spots

AsiaSF An Asian fusion restaurant and bar with a gender illusionist staff, this space features queer-friendly dance clubs downstairs every night, including Pan Dulce ("the official Gay Pride Latin party") on Thursday. *201 Ninth St., S.F. $6. (415) 675-9763.*

Blow Buddies A private club for men — the name says it all. *933 Harrison, S.F. Call for price. (415) 863-HEAD.*

The Cafe Squeeze into this flashy Castro joint, and shake it to the electronic vibrations or chill on the lovely balcony overlooking the city's hottest night dwellers. *2367 Market, S.F. Call for price. (415) 861-3846.*

Endup You could spend the entire weekend dancing here, and many people do. *401 Sixth St., S.F. Call for price. (415) 543-7700.*

Eros Naked gay men enjoy the steam room, sauna, and much, much more. *2051 Market, S.F. Call for price. (415) 864-3767.*

King Street Garage Dance, dance, dance in a space housing rotating themed clubs. *Call for schedule and price. 174 King, S.F. (415) 974-6020.*

Lexington Club There's never a dull moment at this happening grrrl bar. *3464 19th St., S.F. (415) 863-2052.*

The Mint Enjoy nonstop queer karaoke, whether you prefer show tunes or punk. *1942 Market, S.F. (415) 626-4726.*

N'Touch Come and be fondled — or watch strippers and go-go boys gyrate to techno — at this Asian men's fantasy club. *1548 Polk, S.F. Call for price. (415) 441-8413.*

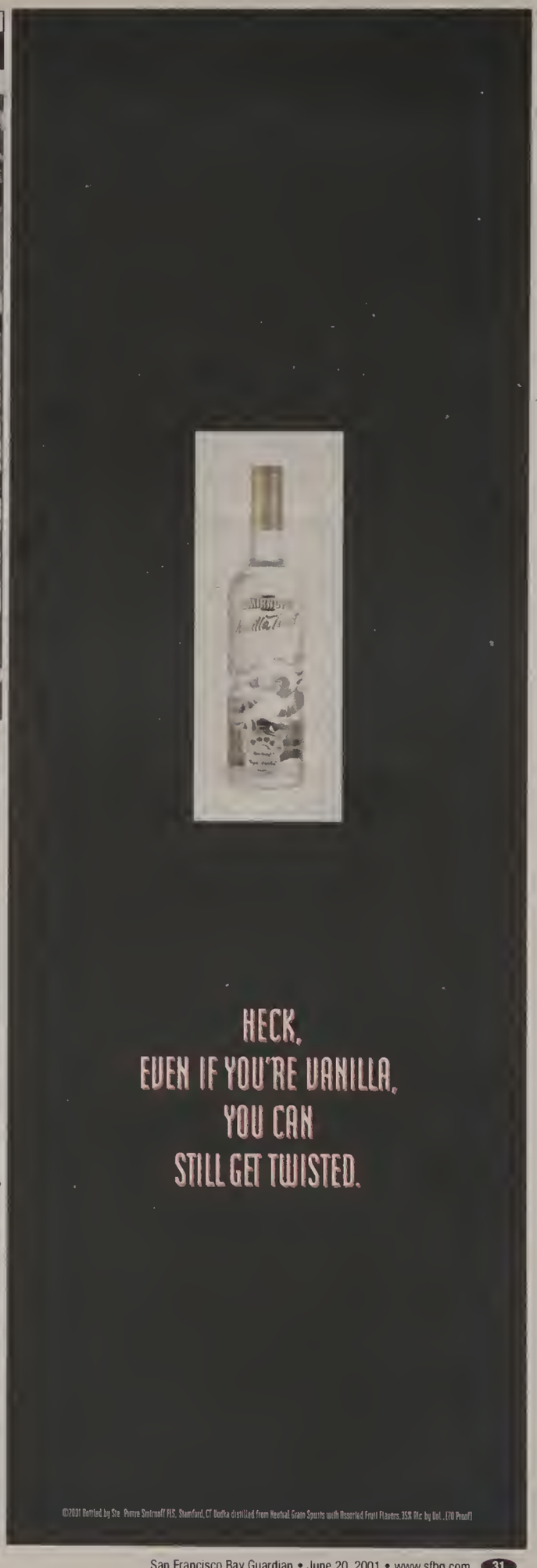
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ask isadora

by Isadora Alman

It's all about me

Q: I'm an Arab youth of 25. My girlfriend is an American woman of European descent. She's a divorcée of 40 and has two teenage children. We have had a very good relationship that started several months ago. However, there are problems that really bother me very much and may end our relationship. It happens that I have a big penis. When fully erect, it reaches 9 inches. Its circumference is 6.5 inches. I have a great sexual capacity, too, for I can perform up to five orgasms in one coitus! This was something that attracted my girlfriend. But here comes the problem: As a result of copulation, my girlfriend ejaculates or squirts in a very strange way. Huge amounts of fluid comes out of her. In one coitus she may squirt up to six times, drowning me and the bed! At first I was pleased by her moans, groans, and screaming, but this unusual squirting is bothering me very much, causing me to be depressed and a bit disgusted. Another problem comes with multiple orgasms. To achieve my first orgasm doesn't take much effort from me. However, to achieve multiple orgasms, I need to deeply penetrate her vagina. This she does with reluctance, and she began refusing to grant me full access to her cervix because this causes her much pain. When I insisted, she allowed it but made noises as if she was pained and annoyed. Advanced missionary with her legs on my shoulders and doggie style have lost their enchanting charm because of that problem. My question is: Are there solutions for the two problems that I've mentioned? If yes, what are they? If no, what can I do? I don't want to lose her, for the fact is she's a very great, generous, blond, and beautiful lady!

> If *both* of you can't find pleasure in other positions, you may have to lose her ... which, while not solving your problems, may solve hers.

A: *Where to begin? Your woman friend's ejaculation of fluid is a natural phenomenon in many women. What to do about it is nothing at all, beyond getting over your depression and disgust. Enjoy it for what it is, a testament to her high arousal. If this is impossible, find another partner ... which I am surprised she hasn't suggested since you insist on sex that causes her pain. Is it really "enchanting and charming" to do that to a "beautiful lady"? The positions you prefer are those with the deepest penetration. If you (that's* both *of you) can't do some experimenting to find pleasure in some other positions, I'm afraid you may have to lose her ... which, while not solving your problems, may solve hers.*

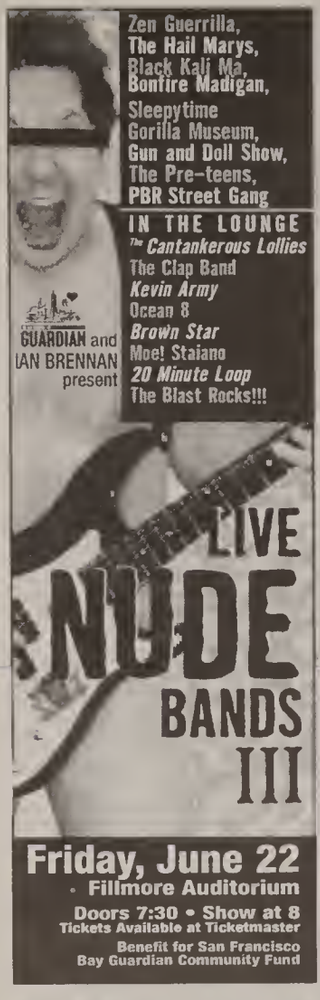
Q: I am a 31-year-old attractive single female. I have no social life and don't know where to mingle. I go from home to work and vice versa. A few years ago I was a dominatrix and met a lot of attractive men who wanted a relationship and were eager to date me. When I quit being a dominatrix, my life of meeting men was over. I am very much tempted to go back to doing it, but I won't chance that someone I am working with will call. I have a few friends, but it's difficult for them to go out because they have kids. Can you suggest any place I can go alone to meet men without looking too obvious?

A: *It's OK to be obviously interested in connecting with someone, just not desperate about it. Ask your friends who they know and if they'll make a dinner party (even pizza) to get you together. Run a personal ad, saying you are a nonprofessional top — you'll get plenty of responses. As for going somewhere — anything from church or temple to the gym to library author readings are places where you can strike up a conversation with an attractive possibility, but you have to make the effort to go somewhere other than home or work.*

Q: Do masturbation and obesity decrease the size of the penis? Do these factors plus never, ever having sex before in my life decrease penis size, whether in length, girth, or both? Please answer me frankly. I won't be disappointed. Should I lose weight and abstain from masturbation?

A: *Masturbation does not affect penis size in any way at all. Neither does virginity. The penis may look smaller cushioned by fat, and with a fat belly it may be more difficult to get maximum penetration with a partner, but it does not grow or shrink with the rest of your body. Lose weight if you want to, masturbate if it pleases you, but be sure not to get so habituated to one touch and rhythm that it will be difficult to be a good lover with someone else when the time comes.* ❖

Isadora Alman is a licensed marriage counselor and a board-certified sexologist. You can reach her online at her Sexuality Forum (www.askisadora.com) or at www.sfbg.net. You can also write to her care of the Bay Guardian, *520 Hampshire, S.F., CA 94110. Alas, she cannot answer questions individually.*





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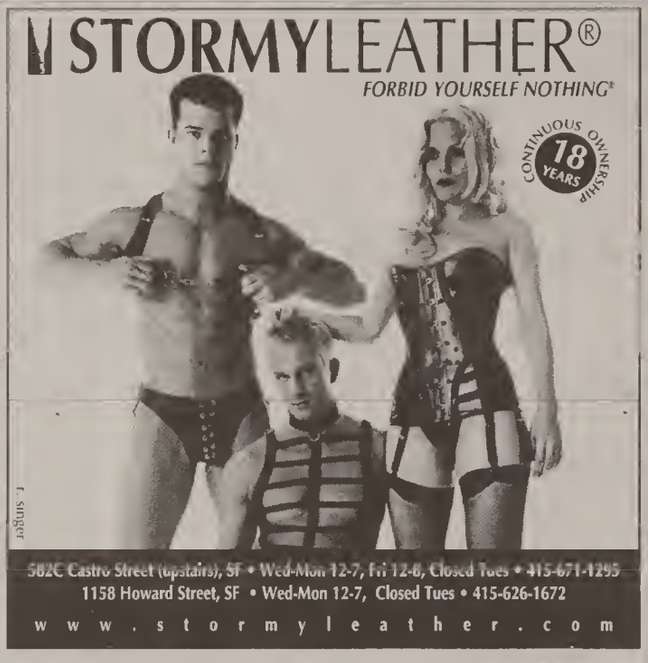
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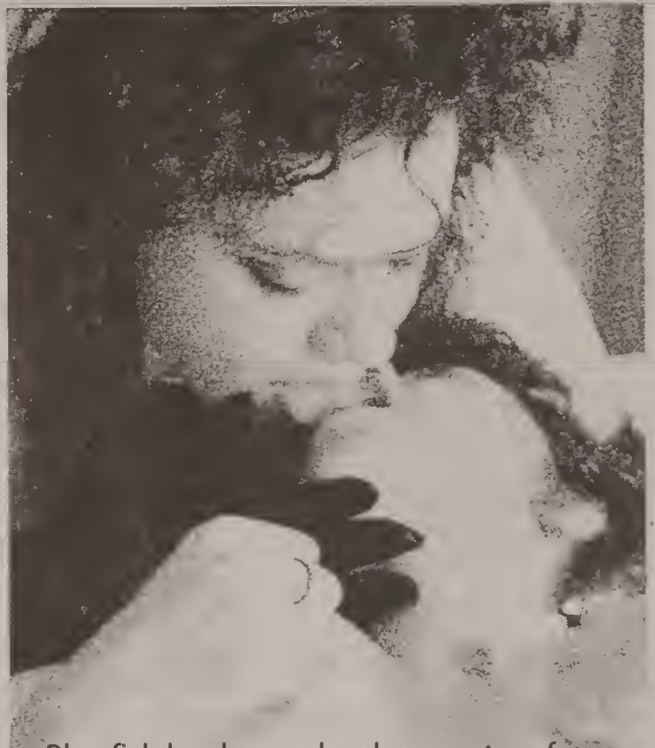
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techsploitation

by annalee newitz

It's our party

Several post-dot-com buildings stand unrented near my work, their tall windows still covered in factory stickers, their early-21st-century interiors of pale pine and matte steel just barely visible from the street. When I pass by I think absurdly of laundry lines: the lofts are all empty sleeves and billowing, disembodied skirts.

I was hanging out with a group of geeks, eating cheap sushi and talking about what had happened to all the dot-com office spaces in San Francisco. Philip, who has seen his fair share of Internet shutdowns, laughed and said incredulously, "People are living there!" The rest of us laughed too: it was bizarre to imagine people eating dinner where the servers had once been stored.

"Those buildings are totally wired and have zillions of outlets! Who would live there?" Jesse snorted.

"What the hell are you talking about?" I retorted artfully. "Dude, that would fucking kick ass to have all that wiring."

Several people at the table nodded. All of us live in places where our computer setups are surrounded by swamps of power strips and extension cords — the thought of getting a nice loft all tricked out with a T1 (or hell, a T3) and hundreds of outlets wasn't exactly repulsive. Ann, a bioinformatician whose esoteric body of knowledge has led her down the primrose start-up path without any major crashes or burns, was thinking wistfully about those empty dot-spaces. "Couldn't you have a party in your old office?" she asked a couple of recently laid-off engineers whose company was still in the please-come-take-our-dead-Swedish-furniture phase.

> The lad was shocked to see lesbians and other non-com types dancing and even having sex right out in the open.

Philip looked dubious. Ed shrugged, and I was suddenly reminded that the very first rave I ever attended — way back in the early 1990s — was at Organic, Ed's former employer. The party was called Expansion, and it was to celebrate the fact that Organic was expanding into a whole new floor of the giant old warehouse building where the company was housed. It broke in its new office space with a free rave, complete with Webcast. Those were the days, I thought. Back then you had parties in newly birthed dot-com offices, not mortally wounded ones.

Then when the crash hit, many of us went through a phase of partying for the dead. In 2000, when my beloved GettingIt.com died, our parent company held on to GettingIt's downtown S.F. office space, hoping to sublease it. In the meantime it kept a skeleton crew to answer mail and do some light Web site work — in other words, there were still friends with keys on the inside. Of course, we had to have a party. The thing got so raucous that a band of inebriated partyers rampaged throughout the building, vandalizing the signs of other dead dot-coms, exploding into a veritable frenzy of violent dot-com melancholia. Surveillance cameras recorded it all. The skeleton crew was canned, and we all felt like shit.

But I've noticed that these days, the old parties — the pre-com ones — are starting to happen again. Maybe it's because people are living in the places that used to be dedicated to machines and labor. Ann and her friends are reviving a monthly full-moon party. Artists and spoken word freaks are finding it easier to rent places where they can play with robots or fill tubs with Jell-O or fuck on the dance floor.

Some of the more recent transplants to the Silicon Bay, however, seem dismayed by this turn of events. They're still longing for the dot-com days when office parties were stocked with old whiskey and the marketing girls got trashed and offered their aerobicized bodies to the boys with the fattest stock portfolios. Back then there was no shame in having been CEO of Pets.com. Back then people were excited about technology because they wanted money, not interesting engineering projects.

And those people feel out of place at our parties now. Case in point: a recent article in a little San Francisco zine called *Flyer*, by a com-era boy who went to an event called Sandwiches. Expecting to find sculpted yuppie bunnies and bland techno beats, the lad was shocked to see lesbians and other non-com types dancing and even having sex right out in the open. Although he tried to fit in, he just, erm, couldn't quite get it up. As if to explain his limp experience, he wrote that the "party was filled with a mix of ravers, computer geeks, and Dungeons and Dragons types." Ah, I thought to myself, the humans are living here again. ❖

Annalee Newitz (party@techsploitation.com) is a surly media nerd who can't wait to read more issues of Cthulhu Sex *magazine, especially if Jeremy Russell's fiction is in it.*

culture

color vision

by tanisha nelson

Black disconnect

In today's technocentric society the word *geek* might conjure up images of millionaires, such as Microsoft chair Bill Gates. Or it might make one think of two nerdy, pimply-faced teenagers engaged in a cutthroat battle of life, death, and Doom. One might even envision a long-haired, greasy-faced loner intently programming code with empty pizza boxes and soda cans scattered about.

Whoever the word *geek* brings to mind, though, chances are he or she is white. But contrary to that perception, there is a developing subculture of black technogeeks who, like their white-mainstream counterparts, share a basic interest in innovation. But a love of technology is where the similarity ends.

There's an inherent activism among black technologists, says Dwight A. Campbell, integration services manager for Alexandria, Va., management consulting firm Information Engineering Services. Campbell, who meets other blacks in the technology field through work, the Web, and career-related networking groups, says members of black technogeek groups generally share an interest in empowering minorities through technology.

"The mission of empowerment shared by black technogeek groups is the only distinguishing factor that sets them apart from other geek groups," Campbell says. "But that one factor can make such a difference."

Indeed, social activism is as much a part of the black technogeek subculture as technology itself. Some of the movers and shakers in black America's high-tech community even see activism as something of a calling.

Self-proclaimed "technovangelist" and author Detrick DeBurr addresses the issue of technology and the role it plays in the black community in his book *Deal Us In! How Black America Can Play and Win in the Digital Economy.*

"I wrote *Deal Us In!* to bring attention to what is being overlooked in all of the so-called digital-divide discussions," DeBurr says, referring to the schism between those with access to technology and those without. "Most of the efforts to address the divide have focused on providing access to technology. I believed then, and I still do, that if black people developed a healthy respect for technology, we would ensure our own access."

DeBurr, Campbell, and so many other blacks in the technology industry are spreading their message to the uninitiated in the black community for often contradictory reasons. Ask five black technologists why they're activists, and you're bound to get five different answers. Some say it's their obligation to give back to the community. Others have more selfish motives, pointing out that the more blacks they can get to join the high-tech revolution, the larger the potential audience they have for their entrepreneurial products and services. But some say that communication among members of the black techno-elite is lacking.

"We're here, but we're very disconnected," says Deidra McIntyre, founder of Redlbis.com, a networking organization for minority Internet professionals. McIntyre created the group — named for a bird that's indigenous to parts of Africa, Asia, Latin America, and the Caribbean — three years ago when she was working at community Web site theglobe.com. The inspiration came when McIntyre was unable to find other people of color in the Internet industry to network with.

Redlbis features message boards and information about minorities' achievements in technology. Its e-mail mailing list for minorities, called dimeList, has grown to about 180 members, mostly black Americans, McIntyre says.

On any given day dimeList messages might touch on new tech ventures by black Americans, news about the latest dot-com layoffs, an article quoting Federal Communications Commission chair Michael Powell on telecom issues, or news of an upcoming networking event.

Despite the constant flow of information among dimeList subscribers, McIntyre is troubled by the fact that people sometimes choose not to share tidbits of inside information that could help others on the list close a business deal or meet a new contact. There is an unnecessary and unhealthy competitiveness among blacks in the industry, she says. "It's kind of tragic."

DeBurr says such competition is largely a result of the fact that there are relatively few blacks in the industry and the road to success is so bumpy. "In many cases we had to fight so hard to get where we are that other blacks in technology may present some form of threat to our position," he says.

And not all black Americans in the tech industry are engineers, says Bob Ponce, stationmaster for high-tech radio portal Siliconalley.net. According to Ponce, the black technogeek subculture includes artists, musicians, writers, filmmakers, and anyone else who sees technology as a tool for expressing one's creativity. "Technology is just something we throw into the mix with everything else," he says.

DeBurr sees the black technogeek subculture becoming more pronounced as younger generations embrace technology and attempt to mold it into something that works for them.

"I am excited to see a lot of the up-and-coming 'chip-hop' generation," DeBurr says. "The lack of distribution has kept much of the underground music scene underground. The Internet represents the greatest distribution channel in the world. I hope my young brothers and sisters see and seize this opportunity." ❖

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dine

dine review

37 Without Reservations

38 Cheap Eats

40 Table Ready

43 Eat Here Now

44 The Groaning Board

46 The Blender

It takes a village

By Paul Reidinger

City dwellers tend to be villagers at heart. After living for a time here (or in any big city) we find our paths and our byways: the corner store, the coffee shop, the sushi bar, the bus line that (eventually) takes us where we want to go. As for the rest of the town — the parts we don't need or don't like or don't know — we filter them out, like noise at a party.

A big part of San Francisco's urban appeal has long been its villaginess, which in turn has a lot to do with the topography: all those secret valleys, clefts, dales, hidden under or behind our 14 rough hills. When you are standing at the corner of Diamond and Chenery in Glen Park, say, it's not difficult to imagine that the rest of the city isn't there at all — and presumably it's just as easy for the rest of the city to be unaware of Glen Park.

In the last few bustling years this urban magic has frayed some. Too many people in too many cars, zooming from village to village. In Noe Valley, once-sleepy 24th St. now looks very East Village, with all the double-parked trucks and chic latte-sippers. The Castro has become essentially a glittering neon mall. Even Lakeside Village, that time-warped enclave on a hidden stretch of Ocean Ave. between those swift-flowing rivers of traffic, 19th Avenue and Junipero Serra, no longer feels quite so pleasantly isolated, though the M train still crosses the street, *Petticoat Junction*–style, and Jitra is still there.

My tipster told me that Jitra makes the best hor mok talay in the city. I wish that this were true. Jitra's version ($10.95) is quite good, a bonanza of prawns, scallops, calamari, whitefish, mussels, and shreds of cabbage in a coconut milk–and–red curry sauce thickened with ground peanuts and what we guessed were egg whites. But: the sauce wasn't quite thick enough or spicy enough, we missed the chips of coconut meat we'd enjoyed in other versions, and, most of all, we missed the presentation of the dish in a hollowed-out coconut shell. Yes, that might be a little hokey, but it's also an elegant expression of economy.

The better news about Jitra is that just about everything else on the menu is first-rate. There is even, for spicy-heat lovers, a seafood salad ($6.75) — charbroiled shellfish with sliced lemon grass, mint leaves, and onions — with a lemon dressing so incendiary it will make you weep. For joy, of course. And if the rest of the menu isn't quite that sassy, it's full of deep, subtle satisfactions.

The soups are particularly good. If the spicy and sour soup ($6.50) doesn't blaze quite as brightly as the seafood salad, it's still got plenty of kick and is almost Hungarian in its wealth of chopped mushrooms — and bits of chicken too. And spicy and sour coconut-milk soup ($6.50) — the classic tom ka gai — mellows the heat with the velvet of the coconut milk.

If you think that galanga (so-called blue ginger) and ordinary ginger are interchangeable, you'll want to try seafood green curry in a clay pot ($10.95); it's close kin to the hor mok talay, and in its sauce the slivers of galanga exhale their distinctive fragrance, gingery yet not ginger. (The relationship reminds me of that between the flavors of Kaffir lime leaves and ordinary limes.) The clay pot, though marked with a spicy chile icon on the menu, wasn't terribly spicy; neither was the similarly marked Jitra's spicy noodles ($6.50), a kind of pad Thai with minced pork. Mainly, we noticed the sweetness.

Minced pork showed to better effect in the larb ($6.50), which seems to be to Thai cooks what paté is to the French: a means of rescuing tougher cuts of meat, not merely by grinding them up but by tarting them up with (as here) lemon sauce and plenty of mint leaves.

All this in a narrow, dim space that somehow — maybe because of the multi-level glass case at the rear — reminded me of a candy shop on some 1950s Main Street. It's as if time has stood still, or almost, within the confines of those walls and their faded pink wallpaper. Not outside, alas, where this modern world roars by when it isn't double-parked, claiming all the city's villages as its own. ❖

Jitra Thai Cuisine. *2545 Ocean (at Junipero Serra), S.F. (415) 585-7251. Lunch: Tues.–Sun., 11:30 a.m.–3 p.m.; dinner: Tues.–Sun., 5–10 p.m. MasterCard, Visa. Not noisy. Wheelchair accessible.*

GUARDIAN PHOTO BY RORY McNAMARA



Hot stuff: Jitra Thai Cuisine partner Rungvit Chuanthave proudly displays musmun curry, just one of the many first-rate dishes the restaurant offers.

Without Reservations

Bean there

Although I have appeared to be here continuously, in this very space, for weeks and months on end (clearly to the distress of some of you, to judge from recent mail), in fact I spent much of the merry month of May traipsing through southwest Europe. Only through one of the miracles of modern publishing (i.e., writing columns weeks in advance) did I manage to seem to be here.

Traveling, despite its many physical insults — most of which have to do with airports — is always instructive. Especially, for me, in matters of food and drink. I spent most of a week of mornings, for instance, watching Italian *baristè* make cappuccinos — all of them flawless. The secret? Not the beans, I think, about the varietals and roasts of which Europeans make little fuss. No, it's that they use very little milk — just a judicious swirl, an ounce or two, of foamed milk to smooth the espresso's sharp edge. In Italian cappuccino, milk is more a condiment than a constituent ingredient, it made me think of that *New Yorker* piece of a few years ago, reporting on Starbucks' invasion of Italy and the dismissive concern of Illy Caffe's CEO.

Starbucks sells milk, the CEO told the magazine, "and milk is *bruto*." And *bruto* means ugly — something no self-respecting Italian would go for, whether in coffee or clothes or anything else.

Of course, you have to use some milk to make cappuccino (or caffè latte, which in Italy is served in a tall glass — apparently so the world knows you're a milk freak), and that milk now appears to be fresh, for the most part. When I was last in Italy, six years ago, the coffee bars commonly used UHT milk, the stuff that's flash-heated then sealed in those boxes for long-term storage at room temperature. UHT milk has a distinctive flavor that for me carried a Proustian association, a memory of coffee and a pain au chocolat on cool Florentine mornings. But, despite the soft euro (a huge boon to Americans in Europe), better refrigeration seems to have worked its way down most of the Italian peninsula. I saw only fresh milk in use at the many Roman coffee establishments we drifted into.

Roman pizza, by the way, puts to shame the fat, flabby disks we call by the same name here. An Italian friend laughingly explained that such monsters are described as *morbido* in Italy. He was at some pains to explain that the word is a false cognate, that it means something other than *morbid*, though hardly flattering. The word that kept running through my mind was *moribund*.

Paul Reidinger
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A bone to pick

Don't worry, I'm not going to make any kind of a habit out of reviewing Sonoma County restaurants the way that I tended toward the Mission when I lived in the Mission, or the Mission when I lived in Bernal Heights. On the other hand, they get the *Bay Guardian* up here. There's a box right outside the hardware store where I've been going for all my farming supplies, such as a shovel. And ever since I announced the big move I've been deluged with e-mails and phone calls and telepathic messages telling me to eat here, eat there. And one place that keeps coming up is Rasta Dwight's Barbecue, just down the road in Cotati. In fact, it just so happens that Rasta Dwight has been on my list of places to review for at least three years now, no lie, but I never went because who wants to go all the way to Cotati, especially when Cliff's is around the corner on Bayshore? And anyway where the hell is Cotati, anyway?

It's right down the road! Rasta Dwight's is right on the road that I live right off of, right next to the Laundromat where I'll be doing my laundry, if I ever stop wearing it. So while you all were at Cliff's last night (where I'll be eating tonight's barbecued chickens, if all goes as planned), I was scouting out Rasta Dwight's, working over a Styrofoam container full of spareribs and tri-tip ($12 two-way). Those are what I chose over jerked chicken and jerked pork. They were out of hot links.

The spareribs were very meaty and quite cooperative when it came to letting go of their meat. You know how sometimes spareribs will fight you every bite of the way — "My pork." "No! Mine!" "Mine!" and so on ... Well, these weren't like that. They were perfectly smoked (hickory, I think), so that the piggy came right off of the bone, and yet it wasn't dried out, either. The tri-tip beef was even tenderer. And just as succulent. Good smoking, Dwight.

As for your sides, I liked the red beans and rice very much, but the mac and cheese was just weird. It was like macaroni in cheese soup. No outside crustiness, no solidarity, just soupy goopy ... blech. I couldn't eat it. But maybe if I'd've got there earlier they'd've still had greens or something else to choose from.

Oh: sauce. How hot is hot is the big question, posed by muralized people-persons both in the back room and on the wall next to the counter. It's hot, I can tell you, because the medium was almost too hot for me. If you're not sure, go mild.

Now, I don't want to draw any comparisons with Cliff, because Rasta Dwight's going to lose if I do, and the last thing in the world I want to do is piss off any of the hyperbolic Dwighties who've been telling me it's the best barbecue in the world, if not northern California, if not Sonoma County. Not to mention the risk of pissing off Rasta Dwight himself, since I'll be relying on him to keep me in the 'cue these next couple of years — when I'm not smoking my own, that is to say, which I intend to do too.

Of course, he doesn't know me from Ad McCauley.

Of course, maybe you can't really piss off a Rasta man, anyway. I don't know. Can you?

At any rate, and all shenanigans aside, Rasta Dwight's is a good place to know about, in case you ever find yourself up this way, attending Sonoma State University, or visiting me and I'm not home or something. Just go back to the Old Redwood and keep going through Cotati, the cute little college town between Petaluma and Rohnert Park. After the light, turn left into that little shopping plaza, and there it is.

You order at the counter, and then you can do whatever you want with it, but I recommend that you eat it there, because driving any distance with barbecue in the car greatly increases your risk of a traffic-related fatality or, best-case scenario, a moving violation.

There's one table right there up front, but if you look closely there's a wall-painted sign past that pointing your way to a back room: Dining Room, it says. Rest Rooms. Beach. Bar/Office. Then, in smaller letters: Coming soon: tattoo and body piercing. This is, of course, all a big joke. What you really have back there is a back room. No windows, but they've painted these huge full-width wall murals that look out onto beachy scenery. By way of a breeze: an oscillating fan in the corner. It's pretty cool. One business-hippyguyperson back there was fooled enough to slip out of his flip-flops, but the concrete floor couldn't have felt very much like sand between his toes.

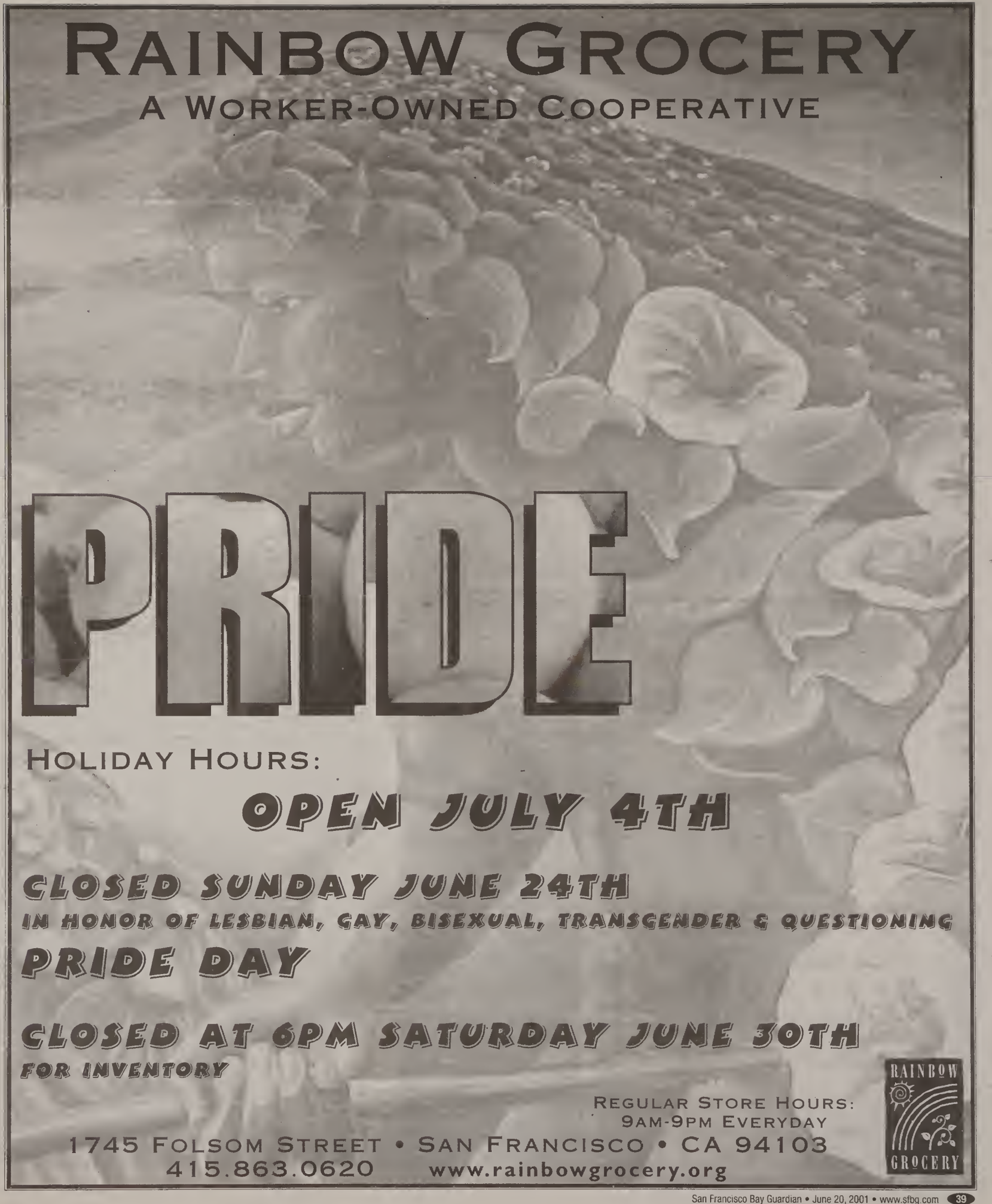
As for the meat between your teeth ... don't worry about it. That's why jah made toothpicks. ❖

Rasta Dwight's Barbecue. *7981D Old Redwood Hwy., Cotati. (707) 794-1268. Wed.–Sun., 11:30 a.m.–8 p.m. Takeout available. MasterCard, Visa. Wheelchair accessible.*

Dan Leone is the author of Eat This, San Francisco *(Sasquatch Books), a collection of Cheap Eats restaurant reviews, and* The Meaning of Lunch *(Mammoth Books). You can find short stories by Leone each week in Looseleaf. New installments go up every Thursday at www.sfbg.com/looseleaf/index.html.*

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dine

table ready
by stephanie rosenbaum

Flaming June

Is this really June? These blazing blue days, whipped-warm winds, and fleece-free nights? Coming out of the dark cave-coolness of the Roxie Theater at six o'clock, girls were spilling out into the streets everywhere you looked, wading through the heat in their apricot-tinted sunglasses like they were dipped in butterscotch. We're here, we're queer, it's hot outside, and the Go-Go's have a *brand-new album out.* How cool is that? Belinda, Jane, Kathy, Charlotte, Gina: You're beautiful, we love you, you rock!

This is also the month when all of your friends and lovers (current, ex, or, most likely, some messy combination of the two) hop in the car and road-trip to your door. This is as it should be: part sleep over, part 24-7 party, equal parts high drama and low camp. Or it might be high camp and high drama — it just depends on the troublemaking potential of your friends. But no matter what's happened the night before, everyone needs breakfast. Just pointing your friends in the direction of the bagel shop may work for a day or two, but why subject them to commerce (and yet another line) so early in the morning? No, what you want is everyone in various states of dishabille, lounging in the kitchen or smoking on the steps, passing along juicy gossip while you pump up the coffeemaker and fill the whole house with the sweet, buttery scent of baking muffins.

The Chase the Blues Blueberry Muffins recipe came from a morning like that, back when every Sunday morning meant three pots of coffee and a dozen eggs scrambled with cream cheese and scallions, dished out not much before noon for four roommates, three or four sleep over girlfriends, two cats, and always a couple of houseguests. Two of the women who lived in the big flat at Haight and Cole were bakers at Sally's over in Potrero, and so crumpled white bags filled with cookies and crumbling brownies were in the kitchen for the taking. The first morning I woke up there, the girl I'd gone home with brought me a cup of coffee in bed. It was strong and hot and dolloped with half-and-half. After six months of dating another girl who never drank coffee, I was primed to fall in love at that very moment. It was a good place to wake up.

Well, girls come and go, but the really good ones leave recipes for remembrance. Heartbreak heals, T-shirts fade, but a good muffin recipe lasts. I know this first recipe came from Denise, one of the bakers. The second is evidence of years of recipe sluthood; like a mysterious pair of pink panties lolling unclaimed under the couch, this one appeared one night, neatly copied into my recipe notebook under the heading "Very Best Blueberry Muffins." Who knows? But they'll both make everyone happy to wake up with you.

And speaking of happiness (and recipes), it's been a pleasure writing for you over the past two years. Starting next week Table Ready is going on hiatus. If you want more recipes or garden updates, drop me a line at dixieday@aol.com.

Chase the Blues Blueberry Muffins

3 cups unbleached white flour (or a half-and-half combination of white flour and whole-wheat pastry flour)
2 tsp. baking powder
1 tsp. salt
3 eggs
1/2 cup honey
1 cup orange juice
2 tsp. grated orange or lemon rind
4 tbs. melted butter
1 cup blueberries, rinsed and patted dry

Preheat oven to 400 degrees. Grease a 12-cup muffin pan. In a large bowl, mix flour, baking powder, and salt. In a separate bowl, beat eggs, honey, orange juice, rind, and melted butter together. Pour into dry ingredients and stir lightly until just mixed together. Stir in blueberries. Drop spoonfuls of batter into muffin cups, filling each cup 3/4 of the way full. Bake for 20 minutes until muffin tops are round and golden. Let cool in pan for a few minutes before serving.

Very Best Blueberry Muffins

2 cups unbleached white flour
1 tbs. baking powder
1 tsp. baking soda
1/2 tsp. salt
1/3 cup sugar
2 eggs
1 cup buttermilk
3 tbs. melted butter
1/2 tsp. vanilla extract
1 cup blueberries
2 tbs. sugar mixed with 1/2 tsp. cinnamon

Preheat oven to 400 degrees and grease a 12-cup muffin pan. Mix dry ingredients together. In a separate bowl, beat eggs, buttermilk, butter, and vanilla together. Pour wet ingredients into dry and stir lightly until just mixed together. Stir in blueberries. Fill muffin cups 3/4 full. Sprinkle each muffin with cinnamon-sugar. Bake for 20 minutes. Let cool in pan for 5 minutes, then turn out onto a rack to cool. Serve warm. ❖

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. These listings are compiled from previous restaurant reviews and Best of the Bay and Insider's Guide selections.

The skinny Restaurants are reviewed by Dan Leone (D.L.), Paul Reidinger (P.R.), Derk Richardson (D.R.), Stephanie Rosenbaum (S.R.), Eric Stephan (E.S.), Miriam Wolf (M.W.), or staff. All area codes are 415 and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
¢ less than $7 per entrée
$ $7–$12
$$ $13–$20
$$$ more than $20

Critic's choice

Lotus Garden offers a bowl of pho so huge and so spicy that you'll be left weeping — with joy. The rest of the menu is equally satisfying, as are the prices. (P.R., 6/01) 3452 Mission (at 30th), S.F. 642-1987. Vietnamese, L/D, $, AE/DS/MC/V.

Recently reviewed

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (P.R., 5/01) 139 Eighth St (at Minna), S.F. 255-8783. California, L/D, $$, AE/MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (P.R., 5/01) 500 Haight (at Fillmore), S.F. 255-6000. Indian, L/D, $, MC/V.

Yo's Sushi Club at the Voodoo Lounge serves it up fast and fresh in a setting that will have you half-wondering when Def Leppard comes on. (P.R., 5/01) 2937 Mission (at 26th), S.F. 695-1799. Sushi, D, $, AE/MC/V.

On the cheap: Mission burgers

Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (D.L., 3/98) 3286½ Mission (at 29th St.), S.F. 641-8445. American, B/L, ¢.

Bitterroot resembles an Old West saloon (minus the swinging doors at the front), but the food is American classic — meat loaf, fried chicken, roasted pork loin, burgers — at very low prices. (P.R., 1/99) 3122 16th St. (at Valencia), S.F. 626-5523. American, B/L/D, $, MC/V.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia (at 19th St.), S.F. 824-3494. American, L/D, ¢.

Downtown, Embarcadero

B44 brings Daniel Olivella's Catalan cooking to al fresco–friendly Belden Place. The salt cod–studded menu is stronger in first than main dishes. Frenchy desserts. (P.R., 3/00) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, $$, AE/MC/V.

Kokkari is an upscale but authentic taverna — beamed ceilings, blazing fireplace, and that famously gesticulative Greek hospitality. Chef Jean Alberti's food alternates smoothly between classic dishes and California-Hellenic turns, such as grilled tuna with oregano pesto. (P.R., 5/99) 200 Jackson (at Front), S.F. 981-0983. Greek, L/D, $$$, AE/DC/MC/V.

Postrio Wolfgang Puck's venerable outpost in the city still sparkles. Despite the drama of the setting, the food receives loving attention. Like an opera singer, the kitchen hits notes low and high with equal aplomb. Arty desserts. (P.R., 3/99) 545 Post (at Mason), S.F. 776-7825. California, B/BR/L/D, $$$, AE/DC/MC/V.

Shanghai 1930 resembles a cross between a speakeasy and one of Saddam Hussein's famous bunkers. The subterranean dining rooms are spacious, gracious, and muted; the high-end Chinese menu is a marvel of freshness, and priciness. Lots of suburbanites. (P.R., 5/01) 133 Steuart (at Mission), S.F. 896-5600. Chinese, L/D, $$, AE/DC/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, $$, AE/MC/V.

Tlaloc rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipián burrito, and decent fish tacos. (P.R., 10/00) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, ¢, AE/MC/V.

North Beach, Chinatown

Black Cat has been reborn as a kind of French bistro, consecrated to the beat poets. Service and food are uneven, but the best dishes — flash-fried artichokes and chickpeas; pommes frites; seared sea bass with artichoke puree — are exceptional. (P.R., 1/01) 501 Broadway (at Kearny), S.F. 981-2233. Eclectic, L/D, $$, AE/DC/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. Of course there's seafood (prawns in pink sauce) and pastas from around the Italian peninsula (puttanesca, Bolognese), but the main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, $, MC/V.

Moose's is famous for the Mooseburger — an estimable patty of ground beef with fine fries — but the rest of the menu is comfortably sophisticated, with touches from all around the Mediterranean. The crowd is moneyed but not showy and definitely not nouveau. (P.R., 10/99) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, $$, AE/DC/MC/V.

Zax belongs to the group of top-flight mid-1990s neighborhood restaurants that were and are the best places to eat California cuisine. From a goat-cheese soufflé with apple-fennel slaw to braised lamb shank with pancetta-scented white beans, the food — fresh, precise, imaginative but not too — is the star. (P.R., 7/00) 2330 Taylor (at Columbus), S.F. 563-6266. California, D, $$, MC/V.

SoMa

Bacar means "wine goblet," and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. Spacious, soaring, comfortable: a player from the start. (P.R., 1/01) 448 Brannan (at fourth), S.F. 904-4100. American, D, $$, AE/MC/V.

Basque deals out an extensive tapas menu in handsome bistro surroundings. The food is pan-Spanish, from piquillo peppers stuffed with crab and salt cod to paella Valenciana, and though not every dish works, most do. (P.R., 1/01) 398 Seventh St. (at Harrison), S.F. 581-0550. Spanish/Basque, BR/L/D, $, AE/MC/D.

Left Coast Cafe brings a breath of California freshness to the otherwise slightly antiseptic atrium of the Dolby Building. Healthy sandwiches (tuna, hummus), a decent Caesar, good mom-style cookies and brownies. (P.R., 10/00) 999 Brannan (at 9th), S.F. 522-0232. California, B/L, ¢, cash only.

Sushi Groove South continues the westward march of hipsterdom through SoMa. The food — traditional sushi augmented by quietly stylish fusion dishes — is spectacular. The setting — a candlelit grotto abrim with black-clad young — is charged with high romance. (P.R., 12/00) 1516 Folsom (at 11th), S.F. 503-1950. Japanese/sushi, L/D, $, AE/DC/MC/V.

Nob Hill, Russian Hill

Le Jardin feels a bit like a second-story beer hall, but the chef is a Slanted Door alumnus, and his Vietnamese food shows promising glints of that experience. The dining room can be a bit drafty but does afford good views of the still-seedy Polk Street scene. (P.R., 1/01) 1160 Polk (at Sutter), S.F. 885-1378. Vietnamese, L/D, $, AE/MC/V.

Wasabi and Ginger looks to become a popular — and long-running — neighborhood spot. The sushi is first rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (P.R., 1/01) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, $, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, $$, DISC/MC/V.

Civic Center, Tenderloin

Ananda Fuara serves a distinctly Indian-influenced vegetarian menu in the sort of calm surroundings that are increasingly the exception to the rule. Service is friendly and swift, prices low, and you can get dal with practically everything. (P.R., 2/00) 1298 Market (at Ninth St.), S.F. 621-1994. Vegetarian, L/D, ¢, cash only.

OneAsia brings some pan-Asian glow to the northeast Civic Center. Lots of good soups, noodle dishes, and Asian rolls; fancier dishes are a bit chancier. (P.R., 3/01) 637 Larkin (at Ellis), S.F. 775-1318. Asian, L/D, $, MC/V.

paul K offers an eastern Mediterranean menu as good as any in town, at notably uninflated prices. The mountain flat bread alone (along with two kinds of hummus) is worth a visit, but the menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (P.R, 4/00) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, $$, AE/DC/MC/V.

Continued on page 44











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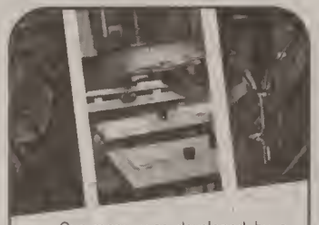
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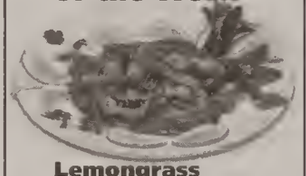
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dine listings

Eat Here Now

From page 43

Tavern on the Tenderloin gives students at the California Culinary Academy a chance to serve real, paying customers, and for the most part they're up to the challenge. The lunch deal ($10.95 for three courses) is a good one, and the kitchen handles the more difficult cases, such as fish, with considerable skill and some art. Service can be erratic. (P.R., 7/99) 635 Polk (at Turk), S.F. California, L/D, $, AE/MC/V.

Hayes Valley

Carta Restaurant and Bar The U.N. of restaurants — a different ethnic or regional menu every month — recently added the adjoining storefront space and is now twice as lovable. The three-course lunch deal is one of the best ones going. (P.R., 4/99) 1760 Market (at Octavia), S.F. 863-3516. World, L/D, $$, AE/DC/DISC/MC/V.
Destino reweaves traditional Peruvian flavors into a tapestry of extraordinary vividness and style, and the storefront interior has been given a golden glow that would have satisfied the most restless conquistador. Campy desserts include an irresistible, bûche-de-Noël-like "Latino lover." (P.R., 6/00) 1815 Market (at Guerrero), S.F. 552-4451. Peruvian, D, $$$, MC/V.
Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (P.R., 5/00) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, $, AE/MC/V.
Terra Brazilis Bistro The Brazilian menu ranges from such traditional items as feijoada (the black-bean stew) to tuna loin, skewered on a sugar cane, then grilled. The restaurant's city-slick design is a warm, welcoming assemblage of exposed brick, honey-colored wood, and plate glass. (P.R., 1/00) 602 Hayes (at Laguna), S.F. 241-1900. Brazilian, BR/D, $$, AE/CB/DISC/MC/TM/V.

Castro, Noe Valley, Glen Park

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting (lots of stairs!) and an eclectic American menu with plenty of sly twists. A worthy addition to the city's array of first-class neighborhood restaurants. (P.R., 11/00) 683 Chenery (at Diamond), S.F. 337-8537. American, D, $$, MC/V.
La Mooné rides a menu roller coaster from excellent to forgettable, but the best dishes (lamb tataki, beef rib eye) will leave you exclaiming. The second-floor space brings a welcome serenity. (P.R., 12/00) 4072 18th St. (at Castro), S.F. 355-1999. Fusion, D, $$, MC/V.
Legume brings a stylish vegetarian menu to the heart of Noe Valley. Goat cheese enlivens many of the dishes; fresh produce, much of it organic, does the rest. (P.R., 8/00) 4042 24th St. (at Castro), S.F. 401 7668. Vegetarian, B/L/D, $, MC/V.
Miss Millie's has quietly become one of the best restaurants in Noe Valley. Lots of Latin American flourishes in its pan-ethnic comfort menu, and still a great place for brunch. (P.R., 12/00) 4123 24th St. (at Castro), S.F. 285-5598. California, BR/D, $$, MC/V.
2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (P.R., 10/00) 2223 Market (at Noe), S.F. 431-0692. American, BR/D, $$, AE/DC/MC/V.
Zodiac Club numbers quite a few local chefs among its patrons, and that ought to tell you something about the quality of the eastern Mediterranean-influenced food. Lots of lamb, imaginatively handled, in a way-cool atmosphere of ultraviolet light. Another plus: not much price inflation. (P.R., 3/00) 718 14th St. (at Church), S.F. 626-7827. California, D, $$, MC/V.

Haight, Cole Valley, Western Addition

Caffe Proust feels a bit like a graduate-student lounge, with a decent Italian-influenced menu priced as if it were 10 years ago. The "Proust" fries are unbelievably good — far and away the best in town. (P.R., 6/00) 1801 McAllister (at Baker), S.F. 345-9560. Italian, BR/D, $, AE/MC/TM/V.
Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (P.R., 10/00) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, $$, AE/MC/V.
Laghi occupies a huge space where there's always a place for you. House-made pasta is the main deal here, but chef-owner Gino Laghi also offers a half chicken cooked under a brick that, with its juicy white meat and crisp bronze skin, will reshape your understanding of what chicken can be. (P.R., 2/01) 2201 Sutter, S.F. 931-3774. Italian, D, $$, AE/MC/V.
Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. Chrome bistro chairs, veal in lemon sauce, rack of lamb, and croque monsieur all have that City of Light feel, at notably moderate prices. (P.R., 10/00) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, $, MC/V.
Red Sea Cafe offers fish and chips — but blow them off in favor of something spicy, Eritrean style, plucked from the plate with

The Groaning Board



"Wrong answer, Frank. You are the weakest link. Goodbye."

Attention cartoonists: We're looking for cartoons about food and restaurants. Send them to Dine Cartoons, *San Francisco Bay Guardian,* 520 Hampshire St., S.F., CA 94110.

a segment of injera, the spongy, crepelike bread. Shiro, a paste of ground peas and berberé seasonings, will set a joyful blaze in your mouth; curried lamb is excellent. Dim atmospherics. (P.R., 9/00) 494 Haight (at Fillmore), S.F. Eritrean, L/D, ¢, AE/MC/V.
Sawa doesn't stint on spices or portion sizes. The platters are so full of Eritrean food as to have a kind of topography. Moderate prices; vegetarian friendly; a welcome refuge from yuppie blight. (P.R., 4/01) 559 Divisadero (at Hayes), S.F. 614-0580. Eritrean, L/D, $, MC/V.

Mission, Bernal Heights, Potrero Hill

Bistro E Europe is probably the only place in town — and maybe the Bay Area — where you can sample the culinary flourishes of those European wanderers, the Gypsies, or, as they call themselves, Roma. The basic cuisine is Hungarian: lots of paprika, sour cream, schnitzel, and of course, fried bread. A singular experience. (P.R., 8/00) 4901 Mission (at France), S.F. 469-5637. Hungarian/Gypsy, BR/D, $$, cash only.
Cafe Arguello soothes jangled urban nerves with an airy space, votive candles, louvered bistro tables, a subtly impressionist paint scheme — and moderately priced Spanish food, from tapas to blockbuster paellas. The place to go when you want to indulge your spontaneity muse. (P.R., 10/00) 1499 Valencia (at 26th St.), S.F. 643-3160. Spanish, D, $, AE/DC/MC/V.
Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. Lovely pastas, pizza, salads, and risottos, and a lethally good chocolate tart for dessert. (P.R., 11/00) 3228 16th St. (at Guerrero). 861-3889. Italian, D, $, MC/V.
Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The mainly Italian menu shows some real styling, and the atmospherics are simple but powerful. The touch of human hands is everywhere evident. (P.R., 4/01) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, $, cash only.
Just for You serves New Orleans–tinged diner food while the sun shines, but after the moon rises the menu becomes Mexican. Fabulous guac, nacho plate. The daytime griddle food — burgers, omelets, home fries — is among the best you'll find in town. (P.R., 3/01) 1453 18th St., S.F. 647-3033. American/Mexican, B/L/D, ¢.
Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. Whether it's the grilled king salmon, the braised lamb shank, or the homemade s'mores, you'll have to look hard to find anything amiss. (P.R., 8/00) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, $, MC/V.
Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (E.S., 1/98) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, ¢.
Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (P.R., 3/00) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, $, MC/V.
Mission Villa is the oldest Mexican restaurant in San Francisco. It's 90 years old, but it has a menu with interesting new dishes to complement the standard traditional fare. (D.L., 11/96) 2391 Mission (at 20th St.), S.F. 826-0454. Mexican, L/D, $, MC/V.
New Central Restaurant is the kind of place you'd find Richie and the Fonz hanging out if they were Latino. The kitchen serves Mexican comfort food, while ambience flows from the jukebox near the door. (P.R., 3/00) 399 South Van Ness (at 14th St.), S.F. 255-8247 or 621-9608. Mexican, B/L, ¢, cash only.
Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. A collection of old bureaus and settees in front lends a pleasant antique-store gloss. (P.R., 6/00) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, ¢, cash only.
Potrero Brewing Co. offers nicely upscaled pub food to accompany its smooth, fresh microbrews. The sprawling outdoor terrace — a bow to the neighborhood's relatively sunny, warm weather — rivals that of MoMo's. (P.R., 6/99) 535 Florida (at Mariposa), S.F. 552-1967. American, L/D, $$, AE/MC/V.
Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamares a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. The interior design is little-changed from the days of Pintxos, the previous occupant. (P.R., 4/01) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, $$, AE/MC/V.
Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (P.R., 4/99) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, $, AE/MC/V.
Scenic India will slake your craving for south Asian food, with fine tandoori items, strong variations on tikka masala, and plenty of tasty vegetable dishes. If only Mom's had been so good. (P.R., 1/01) 532 Valencia (at 16th St.), S.F. 621-7226. Indian, D, $, AE/DC/DISC/MC/V.
Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773. Mexican, L/D, ¢.
Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, $, MC/V.
Watergate is beautifully appointed, in buttery paint and wallpaper and dark wood, and the food matches up, from stylish foie gras with verjuice and grapes to an earthy choucroute lightened up with slices of lean pork tenderloin. (P.R., 2/99) 1152 Valencia (at 22nd St.), S.F. 648-6000. California, D, $$, AE/MC/V.
Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (P.R., 3/01) 3092 16th St (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, $, MC/V.

Marina, Pacific Heights

Chaz doesn't look like much inside, but the display kitchen at the rear is where you're likely to see chef-owner Charles Solomon going to town, roasting veal loins, grilling quail Peking-style, or making fabulous desserts. Masa's-style food at less than half the price. (P.R., 3/01) 3347 Fillmore (at Chestnut), S.F. 928-1211. California/French, D, $$, AE/MC/V.
Chez Nous fills the French slot in our town's tapas derby, and it does so with imagination, panache, and surprising economy. The menu features touches from around the Mediterranean, but much of the best stuff — croque monsieur, lamb chops with lavender salt — is unmistakably Gallic. (P.R., 5/00) 1911 Fillmore (at Pine), S.F. 441-8044. French, L/D, $, MC/V.
Eastside West fits right into the Cow Hollow scene. It's comfortably upscale, with first-rate service and stylishly relaxed Cal-American food. (P.R., 1/01) 4154 Fillmore (at Greenwich), S.F. 885-4000. California/American, BR/D, $$, AE/MC/V.
Meeting House ought to make anybody's list of ultimate neighborhood California restaurants. The food is precise and hearty, the desserts all-American fantasies, the ambience a lovely balance between old-fashioned and modern. (P.R., 9/00) 1701 Octavia (at Bush), S.F. 922-6733. California, D, $$$, AE/MC/D.
Mezes glows with sunny Greek hospitality, and the plates coming off the grill — pork souvlaki, marinated prawns — are terrific, though not huge. Bulk up with a fine Greek salad. (P.R., 6/00) 2373 Chestnut (at Divisadero), S.F. 409-7111. Greek, D, $, MC/V.
Takara moves its high-quality Japanese food quickly, so if you need to catch a flick at the nearby AMC Kabuki, it's just the place. The menu offers plenty of sushi and sashimi, as well as udon, broiled items, and the occasional curiosity such as grated yam. (P.R., 9/00) 22 Peace Plaza #202 (Japan Center), S.F. 921-2000. Japanese, L/D, $, MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrance of its West Portal neighborhood. Everyone is welcome, from grandparents to small children to big fuzzy bears on a date. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. The perfect place to go with your parents. (P.R., 5/00) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, $$, AE/MC/V.
Fresca has gone upscale (now with full table service) since it opened toward the end of the last millennium, and its Peruvian menu has been expanded beyond burritos. Still excellent roast chicken, seviche, enchiladas. Packed much of the time. (P.R., 1/01) 24 West Portal (at Ulloa), S.F. 759-8087. Peruvian, L/D, $, AE/MC/V.
Masala means "spice mixture," and spices aplenty you will find in the south Asian

Continued on page 46

Every neighborhood needs a favorite Italian restaurant - one, like Laghi
——Paul Reidinger, Bay Guardian 2/21/01



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dine listings

Eat Here Now

From page 45

menu. Don't miss the chicken tikka masala, and be sure to order plenty of nan to sop up the sauce with. (P.R., 11/00) 1220 Ninth Ave. (at Lincoln), S.F. 566-6976. Indian/Pakistani, L/D, $, AE/DC/DS/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, $$, AE/DC/DISC/MC/V.

Punahele Island Grill will remind you of one of those plate-lunch spots on the Big Island. You get lots of food for not much money, in a casual, almost familial, setting. The only giveaway is the weather. (P.R., 5/01) 2650 Judah (at 32nd Ave.), S.F. 759-8276. Hawaiian, L/D, $, AE/DS/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (P.R., 7/00) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, $, MC/V.

Richmond

Biiru Biru adds a bit of hipster luster to the inner Richmond's restaurant row along Balboa. Excellent sushi with sly touches — a sprig of mint in a spider roll, say. A good soundtrack, too. Worth discovering. (P.R., 7/00) 446 Balboa (at Fifth Ave.), S.F. 933-7100. Japanese, D, $, MC/V.

Natori fulfills the dreams of those who crave sushi but can never get enough. Here it's all you can eat; you'll get enough. It's good, too, though not fancy. Plenty of other Asian dishes are on offer, from kimchee to pork-fried rice. (P.R., 4/00) 327 Balboa (at Fourth Ave.), S.F. 387-2565. Japanese, L/D, $, AE/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions. A touch of Indian curry here, Thai coconut milk and kaffir lime there; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (P.R., 8/99) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, $, AE/DC/MC/V.

Thai Time proves that good things come in little packages. The place is tiny, and the food is tremendous, especially the hor mok talay, a seafood medley in coconut red-curry sauce cooked in a coconut shell. Even more familiar Thai standards are rendered with force and verve. (P.R., 9/00) 315 Eighth Ave. (at Clement), S.F. 831-3663. Thai, L/D, $, AE/MC/V.

Traktir serves as a kind of town hall for the local Russian community, but the food has a distinct international flavor: dolma, feta-cheese salad, Georgian wine, curry-spiked pieces of cold chicken. For traditionalists, there's borscht, vareniki, and salyanka, the famous soup of sausage and pickles. (P.R., 8/00) 4036 Balboa (at 36th Ave.), S.F. 386-9800. Russian, D, $, MC/V.

Bayview, Hunters Point, and south

Cable Car Coffee Shop Atmospherically speaking, you're looking at your basic downtown South San Fran. old-style joint, one that serves a great Pacific Scramble for $4.95 and the most perfectest hash browns to be tasted. (D.L., 3/98) 423½ Grand, South S.F. (650) 952-9533. American, B/BR/L, ¢.

Gravy's Gravy calls himself the "Gumbo Specialist," and he might be right. It goes for $5 or $8, depending on how much you want — a lot, or a whole honkin-duty lot — and it includes shell-and-all crab chunks, bone-and-all chicken parts, and sausage and stuff. (D.L., 10/97) 2511 Geneva (at Pueblo), Daly City. 337-9122. Soul food, L/D, ¢.

JoAnn's Cafe and Pantry has gotten some word-of-mouth recommendations as a dive, but it serves upscale breakfasts with decidedly nondive sides like low-fat chicken basil sausage, bagels, and homemade muffins and scones. (D.L., 12/97) 1131 El Camino Real, South S.F. (650) 872-2810. American, B/L, $.

Outback Cafe is located way down in with all them warehouses at the end of Revere Street. I found the fare *delectable*. I got a double cheeseburger and a cup of soup. Don't let what I got fool you, though. This is gourmet stuff. (D.L., 7/94; Restaurant Poll winner, 1995) 1099C Revere (at Griffith), S.F. 822-8119. Café, B/L, ¢.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for $3.25–$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (D.L., 1/99) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, ¢.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, ¢.

Young's Cafe A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them $2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (D.L., 12/97) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, ¢.

Berkeley, Emeryville, and north

Ajanta offers a variety of deftly seasoned regional dishes from the Asian subcontinent. The harmonious ambience is rounded off by attentive service, and everything benefits from unique flavors and elegant presentation. (D.R., 11/98) 1888 Solano, Berk. (510) 526-4373. Indian, L/D, $, AE/DC/DISC/MC/V.

Bobby's Backdoor Cajun BBQ has some of the best and cheapest barbecue in the Bay Area. And as good as the BBQ is, the best thing about Bobby's is the atmosphere: live Cajun music and blues, dancing, and a Ping-Pong table. (D.L., 1/99) 12891 San Pablo, Richmond. (510) 232-9299. Barbecue, L/D, ¢.

César You'll be tempted to nibble for hours from Chez Panisse–related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (D.R., 8/98) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, $, DISC/MC/V.

La. Bayou serves up an astounding array of authentic New Orleans staples, including jambalaya, red beans and rice, sausage or oyster po-boys, (greaseless!) fried catfish, and homemade pralines. (D.R., 2/99) 3278 Adeline (at Alcatraz), Berk. (510) 594-9302. Cajun/Creole, L/D, ¢–$, MC/V.

Locanda Olmo Fine versions of risotto, gnocchi, and soft polenta pie, terrific thin-crust pizzas, and good traditional desserts have made Locanda Olmo a reliable anchor in the burgeoning Elmwood neighborhood. (D.R., 5/97) 2985 College (near Ashby), Berk. (510) 848-5544. Italian, D, $, MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. Save room for superb grilled meats and fish, pasta, and risotto. (D.R.) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, $, AE/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world — try the Zachary's special sometime. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, $, AE/MC/V.

Oakland and Alameda

Alta Mar is a Veracruz-style seafood spot. Camerones al mojo de ajo are butterflied and humming with garlic, while pescado frito lived up to the hype. (D.R., 3/97) 1060 E. 12th St. (at 11th Ave.), Oakl. (510) 893-5122. Mexican, L/D, $, AE/DC/MC/V.

Asena Restaurant Good dishes at Asena, a charming Med/Cal cuisine spot, include individual pizzas, and grilled marinated lamb sirloin in a burgundy-rosemary demi-glace. (D.R., 2/98) 2508 Santa Clara (at Park), Alameda. (510) 521-4100. California/Mediterranean, L/D, $$, AE/MC/V.

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemongrass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, ¢, MC/V.

Connie's Cantina fashions unique variations on standard Mexican fare — enchiladas, tamales, fajitas, rellenos, fajitas. (D.R., 9/98) 3340 Grand (near Mandana), Oakl. (510) 839-4986. Mexican, L/D, ¢, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood, from tantalizing appetizers (baked oysters, scallop ceviche) to perfectly done entrées (grilled swordfish, spaghetti with scallops and prawns). (D.R., 9/97) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, $$, AE/MC/V.

Giglio combines a lively yet intimate café atmosphere with moderately priced thin-crust pizzas and wines, hearty pastas, and soups. (D.R., 9/98) 5427 College (at Kales), Oakl. (510) 594-0798. Italian, L/D, $, AE/MC/V. Not wheelchair accessible.

Kandahar Chef-owner Daud Zaheer invests his Afghan lamb, chicken, and vegetarian dishes with big-time love and attention and presents them beautifully at bargain prices. (D.R., 11/99) 2118 Mount Diablo Blvd. (at Pacheco), Concord. (925) 676-2243. Afghan, L/D, $, AE/MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (S.R., 5/98) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, ¢.

Nan Yang offers too many great dishes — ginger salad, spicy fried potato cakes, coconut chicken noodle soup, garlic noodles, succulent lamb curry that melts in your mouth — to experience in one visit. (D.R.) 6048 College (at Claremont), Oakl. (510) 655-3298. Burmese, L/D, $, MC/V.

Ninna You'll find steaks, duck breast, and pork loin on the same menu as chicken in yellow curry, as well as such intriguing and successful fusions as penne pasta "pad Thai" style and veal "Ithaila." (D.R., 2/00) 4066 Piedmont (between 40th and 41st Sts.), Oakl. (510) 601-6441. Thai Fusion, L/D, $–$$, MC/V.

Original Kasper's Hot Dogs Occupying the same tiny triangle building since 1947, Harry Yaglijian's humble and supremely hospitable little stand has one item on the menu — the best hot dog in town. (D.R., 5/98) 4521 Telegraph (at Shattuck), Oakl. (510) 655-3215. American, L/D, ¢.

Restaurante Doña Tomás offers upscale versions of enchiladas (wild mushroom, zucchini, and goat cheese) and carnitas (Niman Ranch pork), as well as tantalizing chicken-lime-cilantro soup and bountiful pozole. (D.R., 10/99) 5004 Telegraph (near 51st St.), Oakl. (510) 450-0522. Mexican, BR/D, $, AE/MC/V.

Sergio's Trattoria Servings are large and presented with no pretense; standards include plates of spaghetti alla Siciliana, carrettiera, puttanesca, or con polpettine (meatballs). (D.R., 1/98) 5299 College (at Bryant), Oakl. (510) 655-2869. Italian, D, $$, MC/V.

Taqueria Ramiro and Sons typically has customers lined up to the door for (mostly take-out) burritos and tacos and quesadillas. The menu nods to contemporary tastes with black beans and spinach or tomato tortilla options. (D.R., 12/99) 2321 Alameda (at Park), Alameda. (510) 523-5071. Mexican, L/D, ¢, no credit cards. ❖

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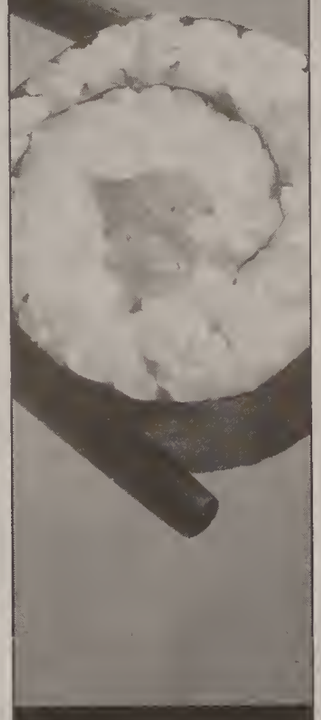
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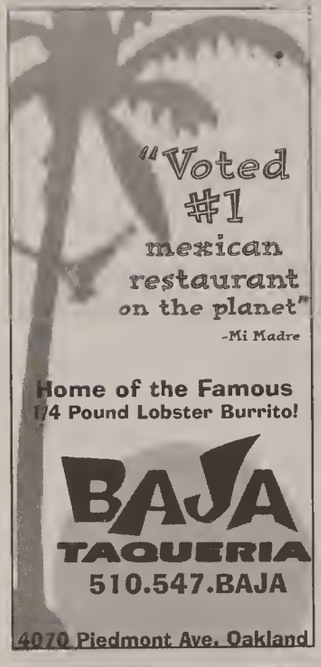


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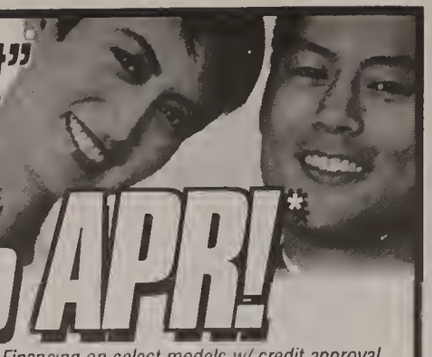
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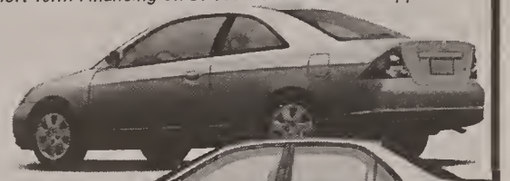
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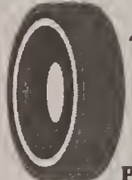
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65 Full Circle

False memory syndrome

Summer movie nostalgia for the "good war" runs amok. *By Michael P. Rogin*

Americans for the last half-century have lived on the other side of the great divide opened up by World War II. It was the war that finally ended the depression, generated the permanent war economy, established the United States as the hegemonic world power, solidified the first permanent organization of the industrial working class into trade unions, and wrote finis to any plausible claim for the traditional small town and rural heartland as the center around which the national community revolves.

World War II occupies a paradoxical place as the watershed of the American century, pointing to the work — call it the DreamWork (after Steven Spielberg and associates) — that invocations of a seamless American tradition have to do. On the one hand, World War II comes down to us as "the good war," in which, as George W. Bush explained in his standard foreign-policy campaign speech, American soldiers laid down their lives for freedom. In his smarmy words, "when American soldiers hugged the survivors of the death camps and shared their tears and welcomed them back from a nightmare world, our country was confirmed in its calling." In the face of such a collective false memory syndrome (for starters, Russian and not American troops liberated the death camps), any effort to question American involvement in the war is blasphemous.

In no other American military conflict before or, more important, since, do good and evil seem to locate themselves so clearly on opposite sides.

The World War II home front was "no ordinary time," as in the title of Doris Kearns Goodwin's Pulitzer Prize–winning history, the unique moment when a cooperative, public-regarding, communitarian spirit presided over this capitalist, individualist, self-regarding nation. If it took a war to move the United States from its depression to its prosperity, it's impossible to imagine one more suited for the job. As Ted Solotaroff put it in his memoir of growing up in the 1930s and '40s, "America's entry into the war ushered in the most positive and thrilling phase of the American century. Never before or after was it possible for almost everyone to be harmoniously a patriot, a nationalist, a liberal, a militarist, a capitalist, a populist, a Soviet sympathizer, a moralist." Americans — is it the teenager or his slightly ironic elder self now speaking? — were "a righteous people in a just war with none of the risks ... [on] the 'home front.'"

On the other hand, the very longing for WWII signifies what the country has lost since we won. For the telltale second preposition in Solotaroff's "never before or after" phrase indicates the retrospective desire for World War II that disguises itself as memory. Korea, Guatemala, Vietnam, cold war, Pentagon, CIA, Strategic Defense Initiative are only some of the names for the moral murkiness of the second half of America's century. The end of World War II, moreover, is indelibly marked by two, as they are both called, "holocausts": the atomic one ignored by Bush (except in his preparations to repeat it), and the Judeocide that, his appropriation notwithstanding, had neither motivated nor been prevented by the Allied war effort. The triumphal conclusion of World War II thus ushered in, in the title of Tom Engelhardt's book, "the end of victory culture."

World War II, I am suggesting, carries a double burden in American public memory, at once justifying and sitting in judgment over the country we have become. So former New York governor Mario Cuomo wished we could "re-create" — his word — the war, a war with 50 million casualties. So not only Goodwin but also Tom Brokaw published best-sellers in the wake of the 50th anniversary of Allied victory — Brokaw called his *The Greatest Generation* — celebrating America at war as a sign of how far we have fallen. *Pearl Harbor*, the movie, with the biggest film budget ever approved ($135 million), opened in cineplexes around the country on Memorial Day weekend, debuting on a battleship in Pearl Harbor, the military port. It will be followed by the Steven Spielberg–Tom Hanks 10-part HBO miniseries *Band of Brothers*, the story of the U.S. Army division that captured Hitler's Berchtesgarten Eagle's Nest, which premieres on D day at Normandy's Utah Beach. Spielberg will also film the best-selling *Flag of Our Fathers*, written by the son of one of the six U.S. Marines who raised the flag on Iwo Jima. A gigantic World War II memorial will insert itself between the Washington Monument and the Lincoln Memorial on the Washington Mall, a monument to the undigestibility of the good war in American public memory. It joins what Maureen Dowd calls the "blitzkrieg of World War II reunions, oral histories, web sites, panels, TV specials," all responding to the "immense national neurosis" — war historian Paul Fussel's term — of not having a good war of our own.

How to re-create the good war half a century after the Allied victory, with none of the risks on the home front? Hollywood is made for the job. After Spielberg produced *1941*, whose fraternity humor satirized post–Pearl Harbor fears of a West Coast Japanese invasion, he made up for his immense bad taste with the ultra-pious rescue operations *Schindler's List* and *Saving Private Ryan*.

The depiction of the Normandy invasion in *Saving Private Ryan*'s first half hour has given it an altogether undeserved reputation as an antiwar motion picture. Nothing could be further from Spielberg's intention. Whether or not, as I doubt, his special effects came closer than ever before to the genuine horrors of war, the D day carnage actually functions to make ever more urgent what follows: its justification by the good war. Spielberg cannot rest with the war's larger purposes but must invent an entirely fantastical ride to the rescue — in which the climactic battle is as improbable as his D day is allegedly real and in which war's impersonal killing mechanism in American hands is congruent with the sanctity of individual life.

The very salvation of the private soldier produces the greatest psychological violence of the film: the weight the director lowers on Private Ryan himself, whose life is lived out, we learn in the coda, under the guilty shadow not only of his dead brothers but also of all the men who died to save him. Spielberg made *Private Ryan*, he has said, as an homage to his father, but this poisoned gift is a burden of survivor guilt to be passed on from one generation to another.

Spielberg's national self-congratulation-as-obligation, however, offered no more than "risk nostalgia," to borrow Dowd's phrase, for the "comfortable and glossy" contemporary United States. *Pearl Harbor*, even as it perfects the special reality effects of war, completes the transfer of World War II from history to contemporary spectacle. When, after an hour of Japanese surprise attack, Evelyn (Kate Beckinsale) explains to Rafe (Ben Affleck) the mess of their lives — that she took up with his best friend, Danny (Josh Hartnett), after Rafe was shot down in the Atlantic and then discovered herself pregnant by Danny just as Rafe returned from the dead, her "and then all this happened" puts Pearl Harbor in its proper place as the ultimate support for soap opera. Thanks to the Japanese surprise attack, Rafe and Danny can bond again in the sky; thanks to the Doolittle retaliatory raid, Danny can resolve the romantic triangle by dying a hero and leaving his child to complete Rafe and Evelyn's family.

Just as the romance does not pit good against evil, neither does the epic *Pearl Harbor*, the movie war. Whether in compensation for the extreme racialist depictions of Japanese during World War II, or else to avoid antagonizing a major American trading partner and ally, *Pearl Harbor* is remarkably even-handed in presenting the Japanese point of view. Out of war's carnage, in private and public life, emerges the greater good, at least for the military entertainment complex that puts the good war to such excellent use. Screening out the history between World War II the historical watershed and World War II the movie, Hollywood's good war does many things. Respecting the "greatest generation" is not one of them. ❖

'Pearl Harbor' *is playing at Bay Area theaters. See Movie Clock, page 99, for show times.*

'Band of Brothers' *premieres Sept. 9 on HBO.*

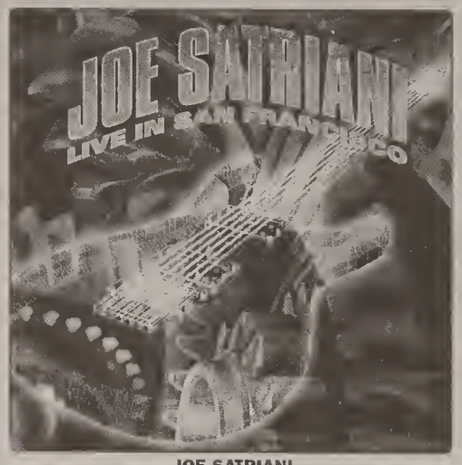
Michael P. Rogin teaches political science at UC Berkeley. His books include Ronald Reagan, the Movie and other Episodes in Political Demonology, *and* Independence Day, or How I Learned to Stop Worrying and Love the Enola Gay.

the mix

1. Paradise Garage at the Pleasuredome, Sun/17
2. *By Hook or by Crook*, SFLGFF, Sun/17
3. The Coachwhips, Eagle Tavern, Thurs/14
4. Femi Kuti, Fillmore, Sat/16
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Rooms and tunnels

Susan Sontag began her recent acceptance speech for the Jerusalem Prize, awarded annually to a writer who examines the relationship between freedom and individuality, by talking about words. She spoke of how words are never just words, especially words that are big and overarching and general. These words, she said, can come to "resemble rooms or tunnels. They can expand or cave in." Because they mean so much, they can end up meaning so little.

She gave the example of *peace*, a word that can mean both *victory* and *defeat*, depending on who employs it and who it is employed against. It is of course no coincidence that she offered her comments from the Middle East, at the height of yet another moment of Israeli-Palestinian conflict. Moments of crisis force us to reevaluate the way the world becomes narrative, how society is transformed by the language that pretends to represent it, and Sontag's speech reads like a treatise on words in the time of emergency.

Border is a word that has become both room and tunnel, and it is a word that is being spoken now more than ever, when the U.S.–Mexico borderlands continue to reveal themselves to be in a state of emergency and crisis — a place that, however different from the Middle East, with its violence volleys, has itself come to resemble a graveyard. Some might balk at the idea of a war at the border, but all the signs are there. The 14 migrants from Cuatro Caminos who died in the desert sun last month in Arizona are only the most recent of casualties.

The U.S. government has blamed the coyotes who abandoned the migrants for these deaths, but they should blame themselves — for launching urban crackdowns, for making the border higher and higher, wider and wider, for making its crossing a crossing toward an inevitable end under a merciless sun. They have increasingly made the Border Patrol into an arm — a long, burly, well-funded arm — of the national defense industry. The central communications unit that monitors border traffic is located on an air force base, and the latest sci-fi border-patrol technologies — the infrared scanners, the digital fingerprinting, the footfall-detection magnets — were all developed during the Vietnam War.

But the special June 11 issue of *Time* magazine suggests that maybe there is no war, that the "border" is, as the editors tell us, vanishing. "How much has to cross a border before it might as well not be there at all?" Nancy Gibbs asks in her lead article, and it's a fair enough question. But just because more and more goods, people, culture, ideas, and sounds are crossing back and forth across the border does not mean that the border will cease to exist. They cross because the border does exist — first as a line in the sand, then as a fence, then a bigger fence, then a wall, then a bigger wall.

Border, the new album from Anglo Oaxacan singer Lila Downs, seems at first to go along with the vanishing border idea. It begins with her calling the border "an imaginary line," but we quickly see that for the migrant characters of her songs the line is imaginary because they wish it were, because the brutal physical reality of it forces them to pray for its disappearance, to pray to the land it cuts across that "this material world is only passing through." The border of *Border* is anything but vanishing; it may be, as the *Time* articles suggest, its own country, but as Downs sings on "Sale sobrando," it is a country where justice does not matter, where "blood flows from those who have been sacrificed." Even on "Tránsito," a song about movement and flow, the presence of the border persists. When it rains in the song, it rains dust, it rains with the "cries of millions, their enchantments and frustrations."

Like Sontag's *peace*, Downs's *border* is both victory and defeat: defeat for the migrants crushed by their dreams to cross it, victory for the Border Patrol agents who stop them. The new Learning Express prep guide for the Border Patrol exam — offered monthly — tests you on your commitment to victory over illegal immigration, your loyalty to the cause of stopping aliens. Applicants are tested on their language skills (in either Spanish or in an "artificial language" that will gauge their ability to learn language) and on their "logical reasoning." As the exam guide explains it, "The border patrol has to be very intelligent. He or she has to be skilled in the identification of illegal papers."

On one practice exam provided in the prep guide, applicants are asked to translate lines like "He shot (an escaped girl)," "The river is an enemy," and "The enemy spy had to injure the loyal guard." These are the words of the Border Patrol. These are its rooms and tunnels that expand and cave in, that cover and crush those who wait for the day when their words will be the words that matter. ❖

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PHOTO BY DAVID ALLEN



Baby on board: Leeth (Julian Lopez-Morillas) comforts his expectant daughter Jeannie (Bethany Alexander) in *The American in Me.*

Big baby

The American in Me *is sharp but synthetic.*

By Brad Rosenstein

Having recently entered the brave new world of parenthood, I've closely observed my generation's mania about having children and the cruel irony of its seemingly epidemic fertility problems. Like so much else in our culture, even this most personal and life-affirming of experiences has become commodified to the point where many feel compelled to take extremely costly and harrowing routes to achieve the magic result. Medical miracles have also encouraged a peculiar sense of entitlement, as if having a baby were the guaranteed right of every American.

It's our troubling national pastime of putting a price tag on the priceless that is at the heart of Rebecca Gilman's *The American in Me.* Gilman, virtually unknown two years ago, has come blazing out of Chicago with exceptional buzz, and this world premiere is something of a coup for the Magic Theatre. At the center of the play are Ben (Jeff Parker) and Jeannie (Bethany Alexander), a childless couple whose struggles to conceive bring them to a "support" group run by Winnie (Anne Darragh).

Winnie is a nightmare, a pushy snoh who fails to make her group feel anything but worse. Only Jeannie, desperate enough to buy into Winnie's you're-not-really-a-woman-until-you've-had-a-baby message, becomes a regular. And it's that same desperation that also causes Jeannie to push Ben to commit every cent of their savings to the conception effort. Ben, a transplanted Yankee who despises Jeannie's hometown of Birmingham, Ala., also hates his soul-numbing corporate job and is continually bullied by Jeannie's rich old-boy-network father, Leeth (Julian Lopez-Morillas).

Gilman is an adept storyteller, and she quickly weaves a funny and painful web of aspiration and fear all set simmering by the desire to fulfill the myth of the perfect family. The cost is a big one for many of these characters, whose need to belong extends from the families they may never have to the jobs they are about to lose. Gilman, an Alabama native, renders the region's pettiness and generosity through a deftly etched procession of characters, many with a gothic comic flair.

The American in Me couldn't be more in tune with our contemporary anxieties, and yet for all its professionalism I was left feeling dissatisfied. This is the first work of Gilman's I've seen, and while it's certainly not her fault she comes so highly touted, I have to admit I was expecting more. The play feels like high-quality TV writing: sharp but synthetic, and strictly about what it's about. Any sense of a larger metaphor in this production emerges only in J.B. Wilson's artfully unfinished house set, a provocative reminder of just what sort of world we are constructing.

Director Amy Glazer shows her usual flair for capturing a difficult seriocomic tone, and her slickly fluid staging is a perfect match for the play's terse structure. Fumiko Bielefeldt's contemporary costumes are spot-on, and the ensemble cast is uniformly excellent, with Darragh a particular standout as the hilariously unpleasant Winnie. But even with so much talent involved, *The American in Me* seems oddly less than the sum of its parts, more movie of the week than great theater.

Familiar 'Texas'

Texas is a new play by Judy Soo Hoo, but throughout its 90 minutes I had a persistent feeling of déjà vu. Everything from *Of Mice and Men* to hefty helpings of Sam Shepard inform this tale of incoming freshman "college boy" Steven (Samuel Sheng), who gets assigned to share a battered trailer on the Texas flats with two whacked-out Cambodian American brothers. Danny (Robert Wu), a veteran of the local bughouse, is a loyal child to his "crazy motherfucker" brother Duke (Feodor Chin), a butcher who specializes in cutting up everything from cows to cars.

The twists in this dark, absurdist comedy are predictable, and the high-torque energy of Kelvin Han Yee's direction, which is invigorating at first, becomes relentless. Still, for all the play's derivativeness, Soo Hoo's highly stylized dialogue reveals a playful, original voice. Chin does the evening's finest work as the volatile Duke, heavily armored against his hostile environment. Wu is also strong, but he and the awkward, mugging Sheng are often unintelligible. The best news here is the birth of a brand-new theater company, R/evolution, a collective of underrepresented artists looking to make their own opportunities. Way to go. ❖

'The American in Me.' *Through July 8. Wed.–Sat., 8 p.m.; Sun., 2:30 p.m., Magic Theatre, Fort Mason Center, Bldg. D, Marina at Laguna, S.F. $8–$30. (415) 441-8822.*

'Texas.' *Through July 8. Thurs.–Sat., Mon., 8 p.m.; Sun., 7 p.m., Thick House, 1695 18th St., S.F. $15–$18 (Mon., pay what you can). (415) 401-8081.*

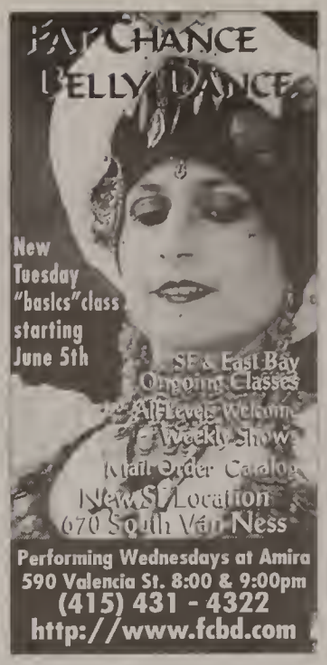






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Complicating factor: Bodyguard Tyler (Nicholas Tse) faces off against Jo (Cathy Chui) in Tsui Hark's deliberate mess of a movie.

Adios, cockroaches

With *Time and Tide,* Tsui Hark kisses you suckers good-bye. *By Alvin Lu*

Just maybe aesthetic standards *are* universal. There is no nationalism in film, no secret language to penetrate. Maybe, then, the lunatic energies of Hong Kong movies are simply what they appear to be: the function of vulgar taste, artistic bankruptcy, financial shortcuts, and hasty working habits.

This assessment can pretty easily apply to a majority of the Special Administrative Region's product, no matter how cool you think "Hong Kong movies" are. But one runs into trouble with Tsui Hark, who seems to be concocting his messes deliberately — and with some degree of political maliciousness, as if, in doing so, more than playing a prank, he is drawing borders. Your ability to tolerate this shit is your passport to authenticity. A film like *Crouching Tiger, Hidden Dragon* does the opposite and exposes Tsui's shell game, putting our minds at ease that the gap between East and West may not be as great as we have been led to believe: a talented filmmaker, working in the right environment, can make this stuff enjoyable and satisfying for "everyone."

The effect of *Crouching Tiger* on the Hong Kong film industry, as Tsui has remarked in interviews, was that it forced people in that industry to ask themselves, "What's wrong with Hong Kong movies?"

With *Time and Tide,* Tsui forces the question, as in: "What's wrong with *my* movies? Huh? Huh!? Or is there something wrong with *you* that you don't get it!?"

It is, for instance, pointless to relate what *Time and Tide* is "about," as it would be to relate what a certain video game is "about." Video games, after all, are not defined by their surface gloss — characters and situations that are interchangeable — but by the engine of game play.

How does it move and flow? How does it respond? Is there beauty and complexity in the design?

Time and Tide is as visceral as a game — in it Tsui has moved beyond all-but-officially-dead cinema; he knows the kids all watch movies on VCD on their computers — but just because it registers in the nerves and the reptile brain doesn't mean it's stupid. Tsui's mind fu is superior.

If *Time and Tide* were a historical costumer, we might mistake it for art, in the old-fashioned sense, but as if to up the ante and to leave no ambiguity as regards his lowbrow ambitions, Tsui grounds *Time and Tide* in the most banal of buddy–action movie setups: a debtor (Faye Wang's younger man, Nicolas Tse) contracted into a gray-market bodyguard business (run by Anthony Wong) gets mixed up with a deadly assassin (Taiwanese rocker Wu Bai) estranged from his vaguely defined South American badass pals, who want revenge on him for killing their boss and stealing their money. This is straight-to-video Dolph Lundgren slumworld, and naturally, it provides a framework that hardly needs to be referenced. So Tsui doesn't. Scenes bang up against one another, transitions cut out in favor of prolonged kinetic digressions leading to crude jokes (Tse driving a car backward at full speed through rush hour, resulting in into-the-camera vomiting). It's not really all that complicated, actually. A second, third viewing, and the plot becomes second nature; the execution remains breathless. Tsui's sense of economy is such that he does away with most feature-film niceties.

So, what remains? Car doors that go flying and embed themselves in concrete walls like shuriken blades. Camerawork by Allen Iverson, starting, speeding up, changing direction on a dime, speeding up, floating, shooting from the hip. Journeys through the eyes of telescopic lenses and laundry machines. Conversations twisting and turning through English, Spanish, Cantonese, and Mandarin. Best of all, a guerrilla war inside Tokwawan's densest tenement-labyrinth — recalling the demolished Walled City ghetto — that dives into shafts nobody, prior the film crew's arrival, knew existed, and that reveals what it's like to be inside a refrigerator at the heart of a gas-main explosion.

There's a grand love story, illustrated by a mushy ballad–tracked montage involving a smiling pregnant lesbian undercover cop and the main character getting beat up and tossed into the back of a truck.

Tsui has been threatening for a while to make films that are feature-length trailers of themselves. *Time and Tide* achieves this most purely — the unjustly dismissed (ha ha ha ha!) *Double Team* and *Knock Off* might be considered preparations toward it.

Tsui's been reported as saying he now just makes movies for his own amusement. Given what we demand from films these days, that behavior's certifiable. Let's hope the insanity continues. ❖

'Time and Tide' *opens Fri/22 at Bay Area theaters. See Movie Clock, page 99, for show times.*

Tide breaker

Tsui Hark takes his time. *By Chuck Stephens*

Superlegend Tsui Hark — the 50-year-old director–producer–epoch shaper behind megahits such as *A Better Tomorrow, Chinese Ghost Story,* and *Once upon a Time in China* — may have cast his latest film, *Tide and Tide,* with pretty, young pop singers and staged it in the hipster barrooms and surveillance-mirrored 7-11s familiar to followers of Wong Kar-wai, but its title gives it away. Never mind the target demographic: *Tide and Tide* is a movie built on the sort of evanescence only middle-agers truly know. Now at work finishing up a CGI effects–heavy remake of the film that got him international recognition in the first place, 1983's *Zu: Warriors of the Magic Mountain,* the loquacious Tsui talks about the films in his past and the politics in Hong Kong's future.

Bay Guardian: *You do a lot of interviews, and I imagine that everyone probably asks you to describe the state of Hong Kong movies today. Let me turn the question around: What's the state of Tsui Hark today?*

Tsui Hark: That's a difficult question to answer. I was asked to participate in a master class for filmmakers in Berlin this past January, and when I was preparing for it, I found it so difficult to summarize something that I've been doing and have lived with for so many years. I think people have a tendency to think they're the same all the time. Maybe I'm a little busier right now, but basically the same as always. I don't know — what do you think?

BG: *My original impression of you was that you were changing all the time. The films you've made have been so thematically and stylistically diverse — different types of subject matter, period films versus contemporary. Surely you must have a number of different ways of thinking about your work.*

TH: You know, I was a documentary filmmaker before my commercial career, and it was kind of strange for me to start into the film business and to try and become a period-film director or a costume-genre director. But now it has become very natural for me to try something new. And the material for a movie can open up an area for a certain kind of style. Even the script I'm writing for my next movie — a modern comedy about two very nasty women in a city, being very nasty to men — has me excited, because I haven't done a comedy for a while, and I can go into the psychological states of these characters and play around with the material. But it's not because somebody changes their state of mind that the material turns out to be different: it's the material itself. I don't think I've changed in years. Actually, I don't think a filmmaker can change their character; they just keep the same way all the time. Maybe different sides of this guy will occasionally come out, sides that people haven't seen for a while. But it's really just the same stuff that's been inside him all along.

BG: *Is it still fun or exciting for you to make movies, or are you exhausted with it all?*

TH: Somebody told me they thought that it was a very sad statement for me to make, but it's true: filmmaking *is* my entertainment for my life. Sometimes it can be very physically demanding: you have to jump around and take control, and sometimes people may suffer from your commands to do things. But the most important thing I've learned from our previous generation of directors is that when we get together socially, they never want to talk about their old films. Retirement is too boring. All they talk about is wishing they had the physical strength to be making movies now.

BG: *Will you retire one day, or do you want to drop dead working on the set?*

TH: I'll keep making movies till the very end, or until I physically just can't do it anymore.

BG: *What's new about* Time and Tide*?*

TH: It's very difficult for me to say if this movie is new or old because the idea for it has been with me for years and years, but I only just recently had the chance to do it. Maybe audiences will think it's something new, but it doesn't seem like such a new thing to me.

BG: *Is it difficult to do new things in the Hong Kong film industry at the moment?*

TH: It's very rigid in the H.K. film industry now; people have a very rigid way of thinking. For example, *Crouching Tiger, Hidden Dragon* is so popular at the moment in the market, so now all people can think about is making action movies or something in the swordplay genre. Of course, that's just business, but it's boring.

BG: *You've remade King Hu films in the past, which is basically what* Crouching Tiger, Hidden Dragon *does. What was your opinion of the film?*

TH: Well, my first reaction was shock: shock that it could get 10 Oscar nominations. It's a good movie, but it really made the whole Hong Kong film industry stop and think, is there something wrong with *our* movies, or is something wrong with Oscar? There are a lot of scenes in it that are very impressive and memorable, and some very extraordinary graphics. Of course, I realize that this movie is meant for everyone in the world, but there's a lot of stuff in it that we've seen before. But that's not bad, it's good. In Hong Kong movies there's too much too fast — the pace is too fast, every cut is too short.

PHOTO COURTESY OF TRISTAR PICTURES



Table service: Tyler (Nicholas Tse) attempts to stop an assassination in *Time and Tide.*

BG: *Do think the secret to* Crouching Tiger's *success is in the way it alternates between very fast parts and slow, boring parts?*

TH: *[Laughs]* I'll have to think about that ...

BG: *I hope you won't be insulted by this question, though I'm sure you've heard it many times already: Do you think there is something of the spirit of Wong Kar-wai in* Time and Tide*?*

TH: Are people thinking there's this similarity because I start this movie with voice-over narration? Have you seen my first film, *The Butterfly Murders*? It starts the same way. Besides, I'm the older guy! You know, there are moments I like in Wong Kar-wai's movies, but I think it would be very boring to try and do the same thing. And as far as the narration goes, even film noir of the 1940s uses that convention so many times. Besides, Wong Kar-wai isn't even sure he wants to be Wong Kar-wai anymore. His last movie didn't use narration at all.

"It's not because somebody changes their state of mind that the material turns out to be different: it's the material itself. I don't think I've changed in years."

Tsui Hark

BG: *I've always been a big fan of your third film,* Dangerous Encounter: First Kind, *because it's such an extreme piece of work.* [The film opens with an unseen character pushing a pin through the head of a live, wriggling mouse and proceeds with a frenetic tale urban terrorism and militarist politics.] *Is it even possible to make "dangerous" political cinema like that in Hong Kong today?*

TH: Actually, I had some material like that in my hands just recently — very shocking material. It's set in the 1960s, and the characters in it were doing so many illegal things in ways that reflect on the political situation from that time. But I'm not sure what it would mean to audiences today. Even in *Dangerous Encounters*, which I made in the '70s, that generation couldn't see the references to their previous generations, their parents. They had no way of seeing how one thing leads to another, and I think it's probably the same thing today. But I think political movies never die.

Today, because of the state of the government film bureau, we have the freedom to do anything we want, but we have less freedom to distribute it, and financiers find ways to avoid political movies. But people are accumulating so many things in their minds right now, during this very dramatic moment prior to the eventual reunification of Taiwan and mainland China. It's so big that people don't even want to talk about it yet, but it's coming closer and closer. And when you get to a moment where people don't have enough freedom to express their opinions — or have the opportunity to make films about important and confusing things going on — then definitely that becomes something very dangerous. And eventually, I hope, our movies will be able to reflect on what that danger feels like and how things need to change. ❖

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THE 27TH ANNUAL BEST OF THE BAY

THE NATION'S ORIGINAL

READERS' POLL

BE PART OF OUR 27TH ANNUAL CELEBRATION OF ALL THAT'S OUTSTANDING IN THE BAY AREA

Twenty-seven years ago we blazed a trail by being the first newspaper to present "Best Of" awards. Every year since then, we've given out Best of the Bay awards recognizing the people, places, and things that make the Bay Area unique and wonderful.

Our 2001 Best of the Bay issue will hit the stands July 25, with more awards than ever — including the results of our annual Readers' Poll. Use this poll to give a shout-out to the places and things you love best about the Bay Area. If you think you know what's Best, fill out the form below or complete the poll online.

You probably already know what to do: check out the ballot and pick your favorite things in any or all of the categories below. Legibility counts!

Ballots must be received no later than Monday, July 9, and they must include your name and address. They will be tallied by the *Bay Guardian*'s long-suffering accountant, John Harper, CPA (thanks, John!). To prevent ballot stuffing, we will accept only ballots in separate envelopes. One entry per person, please, and no photocopies. We can sniff out stuffers from a mile away, and offenders will be disqualified.

FOOD AND DRINK

Best New Restaurant _____
Best Restaurant That's More than 25 Years Old _____
Best Pizza _____
Best Takeout _____
Best Korean Hot Pot _____
Best Vietnamese Food _____
Best Falafel _____
Best Brazilian Restaurant _____
Best Taqueria _____
Best Tapas _____
Best Burrito _____
Best Sushi _____
Best Eritrean Restaurant _____
Best Indian Restaurant _____
Best Fusion Restaurant _____
Best American Food _____
Best Sunday Brunch _____
Best Seafood Restaurant _____
Best Outdoor Restaurant _____
Best Restaurant with a View _____
Best Barbecue _____
Best Vegetarian Restaurant _____
Best Place to Have Wine _____
Best Dessert Menu _____
Best Late-Night Restaurant _____
Best Restaurant to Have a Conversation In _____
Best Splurge Restaurant (more than $20 a person) _____
Best Cheap Restaurant (less than $6 a person) _____
Best Bakery _____
Best French Fries _____
Best Organic Produce _____
Best Independent Coffeehouse _____
Best Afternoon Tea _____
Best Smoothie _____
Best Chai _____
Best Draft Beer _____
Best Margarita _____
Best Doughnuts _____

ENTERTAINMENT AND NIGHTLIFE

Best First-Run Movie House _____
Best Rep Film House _____
Best Local Theater Company _____
Best Local Dance Company _____
Best Improv Company _____
Best Museum _____
Best Art Gallery (not museum) _____
Best Free Art _____
Best Place to Hear Live Rock _____
Best Place to Hear Hip-Hop _____
Best Jazz Club _____
Best Salsa Club _____
Best Swing Club _____
Best Dance Club _____
Best Retro Night _____
Best Brew Pub _____
Best Bar _____
Best Pinball Machine in a Bar _____
Best Happy Hour _____
Best Bar to Play Pool In _____
Best Bar for Queer Men _____
Best Bar for Queer Women _____
Best Bar for Bisexuals _____
Best Bar for Transsexuals _____
Best Bar for Heterosexuals _____
Best Karaoke _____
Best Local Classical Ensemble _____
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dilettante by Summer Burkes

S.F. vs. NYC

Sitting on the L train in New York City at 4:30 a.m., having stayed up this late for five nights running (without the help of drugs, mind), I finally begin to tire. A skinny blond club girl with ultra-gravity-defying shoes stretches out and gets her nap on next to me, and fat Puerto Rican drag queens chatter in warm tones to regular Joes riding alone. Bars close here (if they want) at 4 a.m., clubs much later, restaurants never. New York, unlike San Francisco, stays up all night long and never sits still. It is too much like me for my own good.

Shouting is the primary mode of verbal communication here, and because of the summertime heat, general crowding, and lack of public squares, the sidewalks are usually more jam-packed than Ten15 on a Saturday night. It's even more multicultural than the Bay Area, to the point where English seems like New York's second language. Black-clad gallery workers and art students flaunt their fine-tuned pretension with upturned noses and too-goofy clothes. Tall, coltish models waft through the herds of regular folk like fashionable famine victims, subsisting on cocaine and cigarettes, sternum bones sticking out, the wraith-like, well-dressed ghosts of commerce. Strangely, the true fringe-underground-surrealist-blue-collar-performance-art folks seem to be fewer and farther between than in the Bay. But tonight I found some.

Earlier it's Thursday night and not Friday morning, and in the dark, wide streets of Brooklyn, the locals beat the heat on stoops and in windows, shrugging at the intermittent bursts of gunfire that ring out through the neighborhood. Having almost been mugged (until I startled the perp by sweetly asking for directions, and he bolted the other way) and having been given the wrong directions three times (once by the not-mugger), I finally negotiate my way to the **Madagascar Institute,** where a volunteer meeting is in full swing. The burgeoning machine arts–foundry–welding workshop–arts community–chaos laboratory resembles, physically and in spirit, a younger version of San Francisco's **SRL, Seemen,** and **Headless Point** workshops. Tools, sculptures, trinkets, heavy metal, items of obtainium, and robot parts litter the place.

Folks sit in a circle, munch taquería food, drink Buds, and discuss the organization's budget, shows, vehicles, volunteerism, and dues. In a city where entertainment via consumerism is so easy and the unbridled commercialism of **Times Square** can literally make a socialist gag, these folks' DIY ethic is especially heartening. Meeting over, they show the video someone made of last weekend's **Running of the Bulls,** wherein makeshift matadors careened through the streets of Brooklyn with "bulls" made from shopping carts, kites, papier-mâché, and flamethrowers. I wander around the institute's backyard, wishing someone would accompany me on the wheelie-popping **bike roulette** or strap me into their notorious 40-foot **360-degree gravity swing.** Alas, this was only a meeting, not one of the Madagascar Institute's shows, and everybody's gone already.



GUARDIAN PHOTO BY SUMMER BURKES

Captain's log, stardate 06.14.01: Adult gardeners smoke up in the wheelhouse of the Frying Pan, New York City.

It's going-out time — midnight — and I propose to check out night court (in NYC, all petty criminals must be arraigned and tried, and the general public is allowed to watch the freak show), but my companion for the evening, a friend of a fringe-art friend, suggests a costume party instead. We walk (more gunfire) to her house and don vague bee-girl and doll-girl costumes and head toward Manhattan. On the subway a school group of khakified whites titters at us, and we smile at them with the smiles of people who know something they don't know.

Out by **Chelsea,** past a gargantuan city sports complex and horrifically fragrant horse stables, the **Hudson River** twinkles with New Jersey's lights. In the distance the **Statue of Liberty** pokes up her torch in the haze, and a few party boats cruise by. Suddenly we're here — at, in my professional opinion, the most amazing nightclub I've ever seen. But that's because I've got a strong bent toward the decaying, the rusted, the waterside, the postapocalyptic.

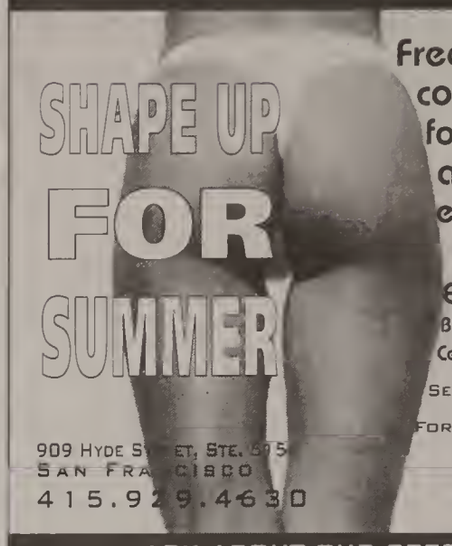
In the shadow of a dilapidated shipping warehouse, a barge-nightclub thumps with a Jackson Five song as the costumed and the lame order drinks from the bamboo-and-hay bar. Water surrounds us on three sides, boats on two. One boat's just lit up for show, but the other — really? — has people on it. We walk up the gangplank — really? we're allowed to go inside? — and down into the belly of a hulking, clammy, aesthetically decrepit old ship. In the engine room, where the engine should be, another DJ spins drum 'n' bass and the people get down.

The **Frying Pan** was once a lightship in Cape Fear, N.C. Moved to a dock in Maryland, the boat sank from neglect. Two years later some entrepreneurs dredged it up and spent five years of weekends cleaning it out. And now, through some miracle of New York State law (since it's on the water, it's not NYC), it's a nightclub. Along labyrinthine halls packed with similarly amazed and exploring club kids, we find "chill-out rooms" that are fully refurbished sailors' quarters, the remarkably intact captain's wheel, a real gimbal compass, some radar equipment, portholes to peep in, and a strange cabinet filled with jars of lizards and eggs and plants soaking in formaldehyde. The smell of dank, unsunk ship is everywhere, and the layers of paint taken away by barnacles and sanding and rust reveal a real faux finish that Martha Stewart would give her Repousse flatware for. "This is my heaven," I say to myself. "My dreamboat."

When asked where we've been earlier tonight, my companion, tired of explaining her pet project, lies about the Madagascar Institute, saying that some New Yorkers have got an evil plan to take over Madagascar. "What about the lemurs? How will they fare?" a wide-eyed raver asks incredulously as a tall, dark, and handsome Satan with a 10-foot tail swooshes by us with a maniacal cackle. After a few hours of exploring and awe and copious photograph-taking, my Davis-born, S.F.-exiled companion and I finally sit on a bench by the water for a rest, discussing the main differences between the Bay and New York (see above). The upstairs DJ done and most of the crowd cleared, we breathe deep and take in the relative silence for a minute, until a hyper, spastic DJ roadie in a baseball shirt invades the remaining patrons' aural space with loud, raspy, Long Island–accented, repeated pleas for cigarettes and, alternately, epithets for "all these fuckin' people who don't smoke." We marvel at his caricature, his always-on bravado, his seemingly genetic inability to mellow out, ever.

"Main difference between New York and San Francisco," my companion says resolutely. "In New York there's no quiet places." ❖

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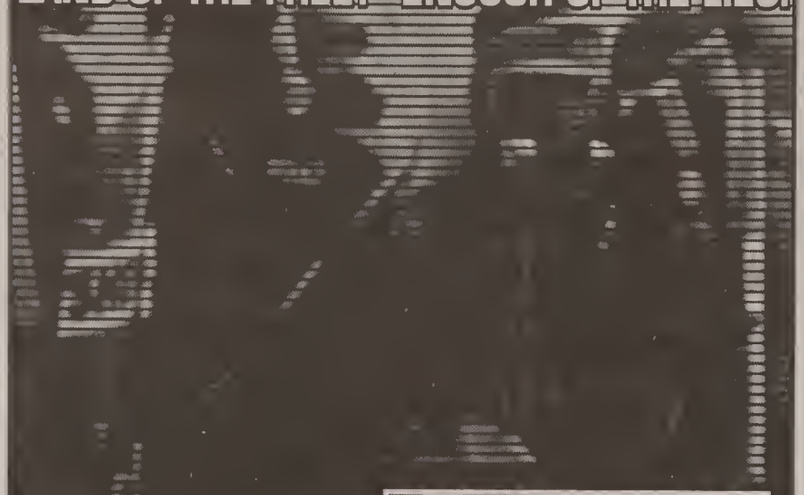
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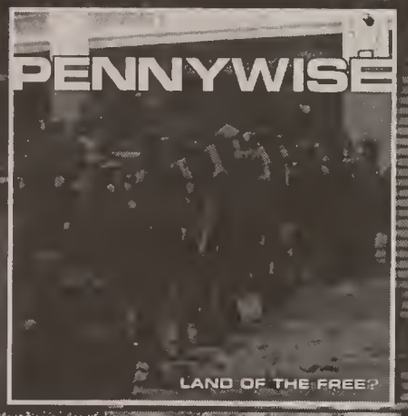
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Earning her wings: Michelle Ito cowrote and performs in *Safety*, a sharp take on airline-safety demonstrations.

Isn't it queer?

The S.F. Lesbian and Gay Dance Fest hits and misses. *By Rita Felciano*

The fifth San Francisco Lesbian and Gay Dance Festival opened its three-week run with a show titled "Queer Dance: Sex and Comedy" in front of an appreciative but by no means overflowing crowd at Dance Mission Theater. The program did pretty much what it promised. It offered some sex, some comedy — but also some duds. Some of the work should easily find a place on other stages.

The celebration of sexuality and sexual activity has long been a tradition in queer theater. Put onstage in a humorous fashion precisely because mainstream theater so studiously avoided the subjects, it became a political act and sometimes, incidentally, made for good theater. Laughing at your own foibles, passions, and excesses can be a tremendous act of liberation; furthermore it builds community. Mae West and Bette Midler knew that better than most. What you can't do is present raunchiness and bawdiness without shaping it into a theatrically viable format. Not because it's shocking to the puritan but because it's boring. Maybe it's great for the performer to let it all hang out, but for an audience it's not very interesting.

Some of the creators of last weekend's mixed program understood this need to shape and hone and consequently presented pieces that were hilarious, touching, and fresh. The opening *Safety*, by Michelle Ito and Veronica C. Combs, was a jewel. Sharply written and impeccably timed by B.C. Cliver, O.J. Johnson, and Ito in a uniform of black pants and sailors' caps, the piece blew the lid off of every flight attendant's pantomime of the safety instructions. Ito kept the saccharine voice, the reassuringly flat tone, even the verbal and physical language, except that instead of demonstrating oxygen masks and floating seat cushions, this always-at-your-service crew strapped on a "safety harness" that included a bobbing dildo. This was a one-joke piece, but its crafting was impeccable.

Kim Epifano's excerpt from *I Don't Know How to Kiss You* (to Gene Ammons's "My Romance" and a poem by Marianna Houston) started in high comedic fashion with Epifano dressed as a floozy in silver heels, red eyelashes, and a Day-Glo negligee struggling her way out of a refrigerator box. The physical comedy of her upside-down maneuvers — she was harnessed to a trapeze — and her stumbling attempts to find her footing gradually morphed into a sense of running desperation until she floated up into the dimming lights because "one lusty kiss and we are spun out of the box." If the rest of the work is as good as this excerpt, audiences have something to look forward to.

Mercy Sidbury and Julie Kane's *Trouble in Paradise*, their take on Edward Lear's "The Owl and the Pussycat," got the expected twitters at the word *pussy*. Yet this was a modest but charming duet of feline grace and tumbling awkwardness. The work's gentle tomboy quality carried its liquid partnering moves and tugs-of-war in a manner quite in tune with Lear's sense of whimsy.

The best solos, Sean Sara Dorsey's *My Unmistakable Chosen* and K.T. Nelson's *Hot Flash*, offered sensitive though very different glimpses into the transgender world. Neither of them shouted, yet both spoke with a distinct voice.

My Unmistakable Chosen (text by Marcus Rene Van, music by the Amalgamation of Soundz) opened with Dorsey's strongly side-lit back facing upstage, sinking into deep pliés, and later, back bends. In a recurring image, her index fingers pointed somewhere to the edge of the stage. While the text raised questions about sexual identity, the dancer didn't commit. The body language — fluid, with pronounced shifts of direction and level and delicately wispy hand gestures — remained introspective, personal. Despite its flowing quality, the piece felt strongly rooted in place.

Nelson, who wrote *Hot Flash*'s text (to excerpts from Beethoven's *Moonlight* Sonata), choreographed an intriguing solo for Brian Fisher and tackled a rather unusual subject: menopause, apparently in admiration of "men who want to become women." To a recitation about what used to be called "the change of life," mood swings that feel like "dangling from El Capitan," Fisher gradually stripped himself of a series of slips until he sank to the ground upstage, naked, vulnerable, yet wistful. Some of the movements that Nelson derived from the initial accumulation of phrases were a little self-consciously inventive, but Fisher's sense of awkward insecurity and his brave trying on of "female" gestures tied this package together convincingly. It should find a place in ODC's repertoire.

Also programmed were Tara Brandel's thin *Under Wear*, Enrico Labayen's choreographically vacuous *The Chosen Two*, and Laura Bernasconi's *Girl Land*. While dancing in Europe, Bernasconi clearly discovered what has been referred to, not politely but accurately, as "Eurotrash." She should have left it there. ❖

San Francisco Lesbian and Gay Dance Festival. *Through July 1. Fri.–Sun., 8 p.m. (no performance Sat/23), Dance Mission Theater, 3316 24th St., S.F. $15–$17. (415) 273-4633. Free panel discussion Sun/1 , 4 p.m., SomArts, 934 Brannan, S.F. (415) 552-7709.*

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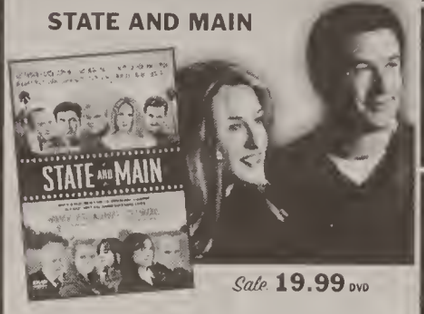
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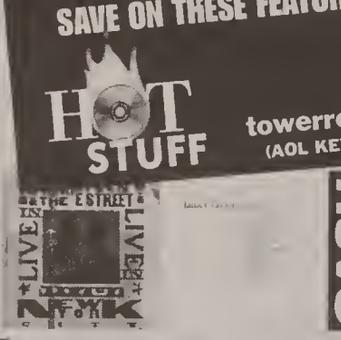










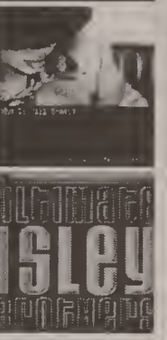












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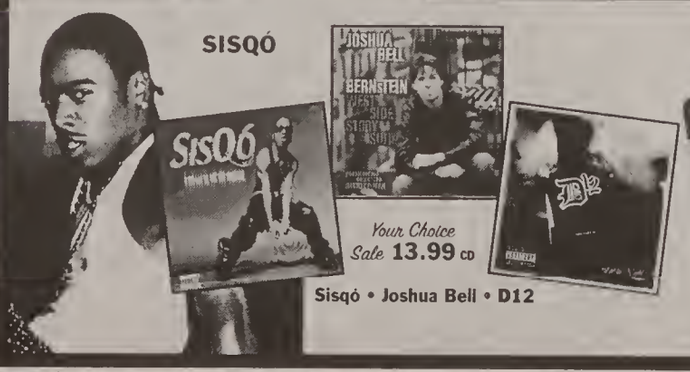
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Beyoncé rising

The summer pop sweepstakes: part one. *By Johnny Ray Huston*







Hair and makeup: Beyoncé Knowles (left photo, center), Janet Jackson, and Missy Elliott are styled and ready for this summer's pop wars.

Midway through her most recent recorded live show *I'm Still Here ... Damn It!* — shortly before she cries out for more "big titty bitches of rock 'n' roll" — Sandra Bernhard talks about listening to a new Janet Jackson CD while tidying up her house: she's shaking her duster a little bit here, a little bit there, when suddenly she hears the words "my pussy exploded" blaring from her stereo speakers. "Miss Jackson if you're nasty!?" Bernhard exclaims with a put-on expression of shock and disbelief, going on to marvel that Jackson is working through some "deep shit" in the recording studio.

Ms. Bernhard exaggerates a teensy bit for comic effect: as far as I know, no song or interlude on *Janet* or *The Velvet Rope* contains the phrase "my pussy exploded." Still, it's hard not to think of her parody when listening to Miss Jackson's new album, *All for You*. Four songs in (right after scrutinizing a guy's "package" on the so-Chic title track and asking him to "shake that ass" on the club cut "Come on Get Up") Janet enters sex-soundtrack territory. "When We Oooo"'s soft seduction scenario gives way to the exoticism of "China Love," which in turn melts into the quiet (thunder)storm on the beach of "Love Scene," where Janet repeats the line "when you're fucking me" in her trademark breathy tone. She's undressing all over again at the start of the next cut, "Would You Mind," and lyrics like "suck you, taste you, ride you" soon fade behind her increasingly loud moans. "I didn't get to come!" she complains when the track abruptly stops.

Most R&B albums don't enter audio-orgasm territory until the final few songs — apparently Janet's in a hurry to get busy. Back when she first tentatively fingered her "Pleasure Principle," she seemed to be offering mainstream Madonna mimicry. But today Madonna has long since left sex behind for a mystic commercial quest, while Janet just can't get enough: *All for You* is one long post-divorce kinky personals ad. The highlights, however, stray outside the bedroom; "Trust a Try" updates the rockin' "Black Cat" Janet with baroque harmonies; "Truth" modernizes a blues groove, the mic capturing every contour of Janet's tremulous, hiccuping (a little trick she learned from her brother) vocal.

"Truth" might be Janet's best song to date, but it won't be a single. Instead the radio will soon be shot by "Son of a Gun," a Carly Simon duet that interpolates "You're So Vain" with yawn-inducing results. Simon's attempt at rapping results in a sub–Patti Smith babelogue replete with Rimbaud mention (one cranky customer review on Amazon.com says Simon sounds like a books-on-tape narrator). *All for You* mostly presents familiar tricks: Jimmy Jam and Terry Lewis sample Janet's giggle on every other song, Janet still barks orders like "rock mix!" to show she's in control, and those damn annoying, indulgent interludes capture her every last burp. On the bright side, Janet's harmonic gift remains supreme: during "All for You" and "Trust a Try" impressively layered harmonies march or breeze by at varying speeds. P.S. to Puffy: Janet's liner notes say she misses you.

Missy Elliott thanks Janet in the liner notes of her new CD (Lil' Kim is conspicuously absent), and *Miss E ... So Addictive* finds Elliott concocting her own version of summer sex-pop, one that's as cool and sterile as an executive suite. First there's the little matter of the title: writer Greg Tate recently saluted Missy's audacity (she begins her album praising ecstasy and ends it praising Jesus), while still wagging his finger at her for E promotion ("This is how ruins get started in the African American community"). On the underwhelming "4 My People" Missy commands "club headz" to strip down, drink some orange juice, and "X" it out, while the equally wack downtempo "X-Tasy" is the baldest E ad since, well, Bone Thugs' "Ecstasy." Of course, Missy can easily claim her ecstasy's a metaphor; regardless, as a thematic sales ploy, *Miss E* beats 1999's *Da Real World*.

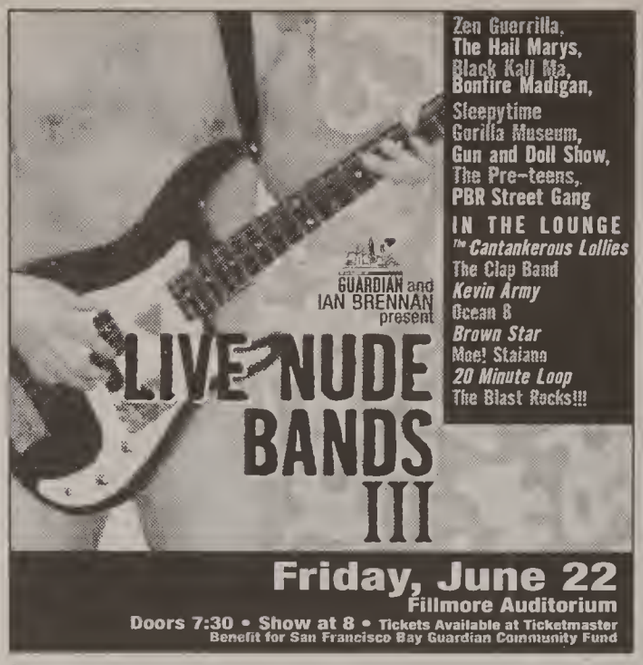
What about the music? When they aren't lazy, Missy and Timbaland remain minimalist masters; the empty space they create within a song's sound allows extra room for complex syncopation. *Miss E* starts out strong: on "Dog in Heat" Redman seems to swing the big bass line back and forth between his legs; "One Minute Man" outduels Eve's "Let Me Blow Ya Mind" for the best squeaky, Munchkin-mouse melody of the season. Missy's new vocal tic — a tendency to break up her freestyle-lite rhymes with a high-pitched shout — is just one of a dozen hooks on "Lick Shots" and "Get Ur Freak On." But then *Miss E*'s low end suddenly drops out, leaving about eight or nine compositions that sound cheap and undeveloped. Considering all the hits Missy has written for other acts, it's surprising that her own material is so thin and unmelodic.

Time for a brief break: please ponder, for just one moment, the name *Destiny's Child*. Destiny's Child. Destiny's Child! If there's a more ridiculous moniker in pop right now, I haven't come across it. What makes the name even sillier is that it fits: Destiny's Child is most definitely Beyoncé Knowles, whose father, Matthew, manages the group (in the thank-you section of the group's new CD, Beyoncé calls her daddy a "marketing genius"). Nineteen ninety-eight seemed to be the apex of summer pop battles: Brandy vs. Monica vs. R. Kelly vs. Sparkle vs. Kelly Price vs. R. Kelly (again) vs. Ronald Isley (a.k.a. "Mr. Biggs"). But 2001 offers the spectacle of Beyoncé vs. the world. And lest you — much like ex–Destiny's Child members Le Toya, La Tavia, and Farrah — think Beyoncé will lose, you'd best remember that she's a *survivor*. She herself will remind you about 1,001 times if you turn the radio on right now.

Destiny's Child's *Survivor* has easily outsold *All for You*, and though Janet seemed to own MTV *(MTV Icon: Janet Jackson)* and VH1 *(Janet Jackson's Greatest TV Moments)* for much of April, she's quickly been usurped by Beyoncé, who got her own MTV special (the Prince Paul rip-off *MTV's Hip Hopera: Carmen*). It's all about Beyoncé: the hype on *Survivor* is that Beyoncé wrote the words and vocal arrangements for all but two of the album's songs (a Walter Afanasieff schlock ballad and a cover of the Samantha Sang disco slow dance "Emotion"). Sasha Frere-Jones recently wrote an elaborate essay in the *LA Weekly* about how Beyoncé can do no wrong, but I beg to differ: her hectoring words and vocals come across more bratty than strong. Now that they're a trio, Destiny's Child have posed for Supremes-style pics, but Beyoncé only recalls Diana Ross's vainglorious selfishness, not Ross's singular tone of voice or phrasing.

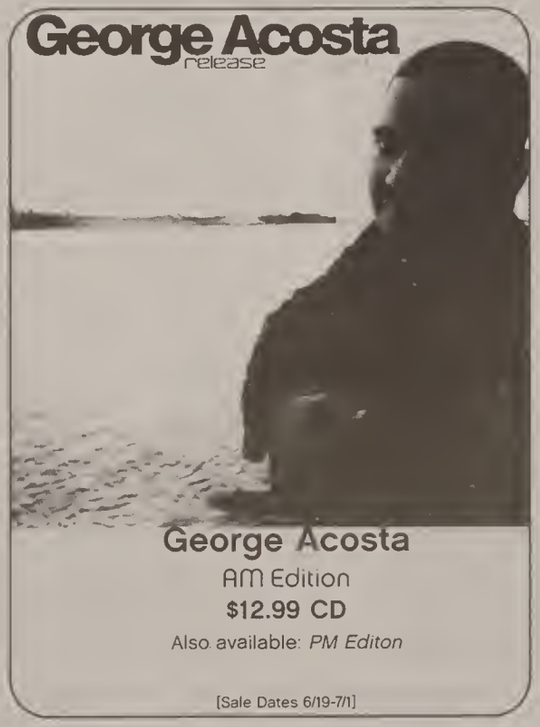
More than 20 years ago Greil Marcus wrote an essay that deemed "survivor" a redundant "cant word" in popular culture; today Destiny's Child's "Survivor" makes Gloria Gaynor's "I Will Survive" seem subtle. No one can deny that the song's military-drill call-and-response is catchy, but it's Beyoncé's best writing on the album. "Nasty Girl" allows her to tell a rival, "Don't walk out the door without your clothes on" ("that's for Beyoncé to do at the Grammys," Jessica Winter joked in a funny *Village Voice* piece). "Bootylicious" wins the prize for this year's most ludicrous song title to date, a prize that might have been worth more if the song itself — which borrows from Stevie Nicks and Grandmaster Flash — weren't narcissistically prudish.

At the moment, Beyoncé is this summer's queen of pop, but there are still a few months of summer left, and a few major albums have yet to arrive. If the stereotypically "edgy" title track is any indication, 'N Sync's *Pop* might fizz. But next month will bring Aaliyah's long-overdue follow-up to *One in a Million*, as well as Mary J Blige's new album, *Mary Jane: No More Drama* (a statement that is dramatic in itself). And though Janet may have been beaten by Beyoncé, her brother has hired Beyoncé's old producer Rodney Jerkins for his new album. Is Michael Jackson still — as his title claims — *Invincible*? More important, does he still have a nose? Stay tuned for the second installment of the summer pop sweepstakes, due sometime in August. ❖



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by derk richardson

Jazztronica interruptus

"That lovely F-sharp above middle C was the sound of our computer crashing," guitarist John Schott said, after he abruptly cut short the first segment of his opening set on the last night of the Center for New Music and Audio Technologies' week-long Tempo Festival at UC Berkeley. Schott, one of several musicians taking advantage of the gear and know-how at CNMAT, soldiered on with another interactive experiment, plucking his guitar as CNMAT's Matt Wright instantaneously processed the sound by poking at a laptop. The duet may not have scaled the pinnacle of innovation, but at least the electrons kept dancing along their paths as instructed, and PG&E didn't choose that moment to send a rolling blackout through the Cal campus.

A hybrid of electronic music and more "conventional" instrumental improvisation may well jolt jazz (or "creative music") into a new realm in the 21st century. But a lot still rides on the temperaments of the ghost in the machine. That was evident in the Tempo Festival's opening concert as well. Alto saxophonist Steve Coleman led his Five Elements band through often fascinating sets of convoluted compositions and group improvisations. The plan, explained by Coleman in exhaustive detail in the Tempo program, had called for real-time collaboration with an onstage computer. It didn't happen, Coleman explained, because the software went on strike.

Maybe the Macs and their kin have a wee bit of stage fright programmed into them and just don't like to come out of the studio. But John Coxon and Ashley Wales, a.k.a. Spring Heel Jack, certainly get their housebound appliances to cooperate on their new *Masses* CD, the latest release in Thirsty Ear's Blue Series. Coxon and Wales are known for densely layered breakbeat techno that skitters around the edges of drum 'n' bass and jungle; music I've admittedly had a hard time getting my ears, let alone my heart, around. But given the assignment of prerecording sonic settings in which flesh-and-blood musicians would later improvise, the sampler-savvy duo cajoles inspired performances from their post-facto collaborators.

SHJ didn't provide many steady tempos or connect-the-dot patterns for the soloists to follow. Instead, the "real instrument" players, including pianist Matthew Shipp, bassist William Parker and saxophonist Tim Berne, rub up against chewing and scraping noises, bells, jingling coins, prepared guitars, howls, and myriad mysterious sounds evoking everything from muffled symphony orchestras to blowtorches blasting through high-voltage power lines.

Except for Brit avant-garde icon Evan Parker, who long ago eradicated explicit jazz touchstones from his playing, the live musicians retain a certain amount of jazz flavor (minor blues, post-Trane outside blowing) in the idiomatically ambiguous settings. On the title track (in which the entire crew jams manically), impassioned individual expression rips free from the potential stickiness of the electronically generated environment.

Elsewhere, with Shipp's meditative piano rippling against white noise on "Chorale," trumpeter Roy Campbell and violinist Mat Maneri ruminating through eerie atmospherics on "Interlude 1" and "Cross," and Daniel Carter's flute and sax meeting William Parker's bass on "Interlude 2," the integration of spontaneous human and prefab mechanical elements is seamless, like the edits in Miles Davis's seminal *In a Silent Way*. The more reflective tracks convey the melancholy of a wayfaring stranger searching for a place to put down roots; the boisterous ones embody the exhilaration of the searcher setting out on an uncharted but promising path. When someone succeeds in systematically translating such studio-based interactivity to the concert stage, as Miles did with his early '70s bands, we may start hearing truly millennial music. ❖

by tony green

Parallel

I've often had a hard time trying to talk intelligently about the kinds of music we term "white" and "black" — partly because I often have a hard time explaining to people that difference in aesthetics doesn't necessarily imply difference in intent.

Let me explain. I tend to look at different genres as parallel universes, where the ends are the same but the means are different. One thing I often disagree with a lot of musical thinkers on is the impact of black music on heavy metal (I'm talking pre-Korn/Bizkit metal here). When I bring that up I often get an earful about how the nihilism in metal runs counter to the spirituality in black music or about how black musical features like call and response trace their roots to West African ancestors, and not to some decibel-wielding Brit. Though I could point out the black influence in metal — (the blues roots of folks like Zeppelin and Cream, and the funk break in *Kashmir*), I usually just nod politely and figure that maybe if they thought really hard about it for a week, they'd get my point. Namely, that terms like "crunk" can be applied to the crowd reaction at an AC/DC concert circa 1982 as well as at a Lil' Jon show circa 2001. Or that clip-on gold fronts often fulfill the same function as frightwigs and lemon-squeezing leather pants.

Of course, that would be completely unimaginable to a lot of folks. Like the one white friend of mine who tried to convince me that R&B was more "real" than rock. His point was that the spiritual roots of R&B not only made the intent of the music different but also made the kind of bad taste that you saw in a lot of metal a virtual impossibility, that there was no soul music parallel to that hoariest of rock scapegoats, the "shred" guitarist — the egocentric, overbearing asshole who destroys even the most enjoyable song with gauche displays of volume and useless technique.

To which I say, "Bullshit." I've heard more than my share of amateur soul singers mangle a ballad with banshee-like melodic swoops into the upper register, funk drummers who drown out the rest of the band, and piano players who use the sustain pedal like it was a video-game joystick. Bombastic bad taste isn't the exclusive province of white musicians. Nor is it limited to nonreligious players. A while back I had the opportunity to sit in on a gospel band rehearsal. The members were all twentysomethings, armed to the teeth with the latest musical hardware. The drummer broke into a 4/4 groove. The keyboardist fell in, and then the bassist, and finally me. Four bars into the groove, the drummer took a left turn and performed an immaculate 32nd note roll that was a perfect complement to a different song. The bass player launched into a salvo of lightning fast riffs on the upper end of the fretboard that made up in enthusiasm what they lacked in intonation and articulation. The keyboardist started double-timing some synth horn stabs in a different key. I, being a connoisseur of harmolodics broke into some fast outside riffs. Then the drummer started playing a series of fast rolls while pounding on the kick drum. The bass player started to attempt some Victor Wooten–style slapping, and the keyboard player turned up. After a few moments he stood up and yelled to the drummer, "Whoooo ... man that was baaaaaaaaad."

Then they stopped playing and started talking about their equipment. I, on the other hand, started to reminisce about all the impromptu music-store shootouts I had participated in, matching pseudo-McLaughlin riffs with a Van Halen head from across town, and decided to chalk it all up to youthful enthusiasm. Another few years and they would likely have found a way to execute their hot riffs correctly, and maybe after that, would find a way to use them in a song without making their congregation wince. That is, if they heeded the words of the booming voice I fancied hearing from on high.

"That's B-flat." ❖

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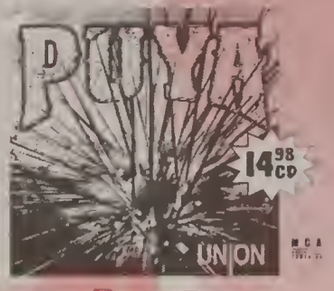


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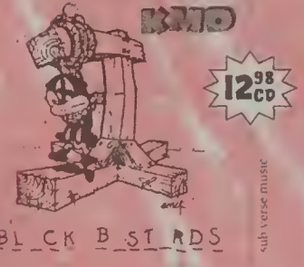
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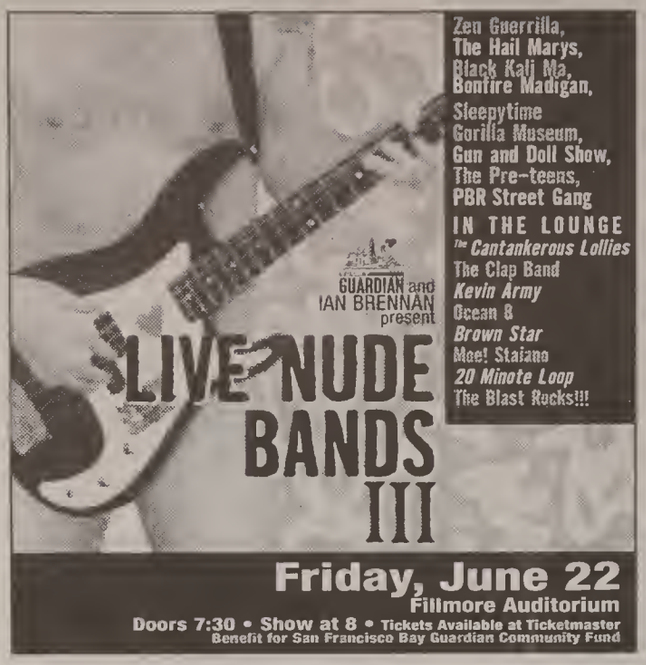
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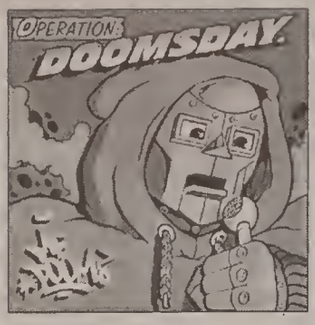
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MF Doom

Operation: Doomsday
(Sub Verse)

"I sell rhymes like dimes / The one who mostly keeps cash but tells about the broke times," MF Doom sighs on "Rhymes like Dimes," as a yearning, '80s-era adult contemporary track accompanies him. For Doom, hard times could refer to his former, failed career as Zev Luv X, one-half of '9Ds cult group KMD; his late brother and DJ Subroc, to whom *Operation: Doomsday* is dedicated; the suppression of KMD's second album, *Black Bastards*, by Doom's then–record company, Elektra; and the years-long depression he suffered as a result.

Just as supervillain Dr. Doom of the seminal '60s comic series *The Fantastic Four* seeks revenge on master scientist Reed Richards through world domination, MF Doom, a paragon of underground rap "well-versed in destruction as well as building," wants to take over the record industry. Accordingly, *Operation: Doomsday* is filled with plot devices charting his various machinations (the CD cuts off just as he executes his master plan). In between lie 17 prose poems, plainspoken and filtered through MF Doom's coarse vocals.

Sifting through trash piles of pop culture, he uncovers zingers like, "Doo-doo-doo-doo-doo / That's an audio daily double /Rappers need to fall off just to save me the trouble," referencing the TV game show *Jeopardy* on the title track, itself backed by Sade's "Kiss of Life." R&B hits like the S.O.S. Band's "The Finest" and the Deele's "Shoot 'Em Up Movies" are lovingly sampled, while Doom's friends MF Grimm, Kurious, Bobbito, King Ghidra, Megalon, and several others drop by. Together they share memories of street-corner escapades, drinking 40s, smoking blunts, and making early inroads into the recording industry. "Nobody knows the trouble I see," MF Doom says on "Hey" over a loop from the cartoon classic *Scooby Doo*, before recalling, "They locked Lex Luther up in Greenhaven / Since then, a nigga never really been too clean shaven."

There are no crazy drug deals, avant-garde hip-hop production tricks, outlandish sex stories, or amazingly ornate rhyme deliveries to dress up these world-weary takes on everyday life and the incessant cipher sessions that make living tolerable. All the same, there's a certain drudgery to MF Doom's *Operation: Doomsday* that makes it both tiresome and extraordinary. (Mosi Reeves)

Hangedup

Hangedup
(Constellation)

Halfway through listening to Hangedup's "New Blue Monday" for about the sixth time, my ears picked out a familiar melody, and it occurred to me how the song got its name. It may just be that I'm slow to catch on, but I think my initial oversight is understandable, considering that Hangedup don't quote New Order's synth pop classic so much as they paraphrase it, using it as the partial foundation for a whole new song. Also, Hangedup are a duo, an instrumental one, and all they play is percussion and viola. The song would be a remix, if there were any mixing involved.

Like "New Blue Monday," the rest of this self-titled debut resides somewhere between the comfortable, the recontextualized, and the simply alien. The opener, "Winternational," begins with Genevieve Heistek playing languid diphthongs on her viola as Eric Craven drums quietly in the background. They build the tempo gradually, working the song into a lather with quick strokes of melody and a tight, collapsing beat until it becomes kind of, well, funky. The aptly titled "Tapping," on the other hand, is imitation musique concrète: eight minutes of thuds, clanks, and agitated droning that builds and falls, approximating the rhythms and noises of a factory and sounding more industrial than what gets filed as such at the record store.

Though it at first seems remarkable that Hangedup are able to do so much with so little, the fact is they succeed *because* of their limited instrumentation. Leaving guitar and electronics behind (or is that ahead?), they offer a new approach to familiar experimental and post-rock concepts, playing with the tense quiet–crescendo aesthetic of labelmates and fellow Montreal residents Godspeed You Black Emperor! and even at times suggesting, unexpectedly and probably unintentionally, the bombastic gravitas of artier metal bands. Yet wherever the songs go, they are tied together by the viola's inescapable sadness, a sound that makes the music intimate and tragic. (Scott Auerbach)

Various artists

Abstract Afro Lounge III
(Nite Grooves)

Nite Grooves' most recent compilation, *Abstract Afro Lounge III*, proves that house music can pay homage to its past and still rock the party with fresh grooves. The tone is set from the opening drums and chanting of Louie "Balo" Guzman's "Afro Cuban Jivaros." This cut serves as a lushly textured introduction to an album that runs the gamut of African-influenced dance sounds, from songs that could easily slip onto a progressive world music playlist to body-jacking tracks like Kerri "Kaos" Chandler's percussive workout "Grasscutter." It may seem disorienting to include such wildly diverse tracks as "Jump 4 Love," by house legends Blaze and Palmer Brown, with it's thumb piano and spoken word vocals, alongside a slice of atmospheric deep house bliss like Ananda Project's "In the Skies," but the related rhythms and instrumentation forge a common bond.

Abstract Afro Lounge III's most moving moments come when artists simultaneously draw upon the past and chart a new future. DJ Spinna rides this magic on the slowly building contrapuntal congas and cowbells of "Deep Rooted," but it is "Revolution," from Anthony Nicholson, that truly charts new territory. With its sweeping synths and gently urgent congas, "Revolution" begins as a fairly straight-ahead house track only to completely break down three minutes into the song when the time flows out of 4/4 into a 6/8 that puts the percussion front and center. Drums converse, the pause stretches out with nary a kick, and then it's back into house's signature four-on-the-floor. Respect is paid, and the listener is off into the future, having learned from the past. (Peter Nicholson)

Redman

Malpractice
(Def Jam)

When Redman first appeared on the scene, cameoing on an EPMD album, he seemed like just another around-the-way character. But his stunning 1991 debut, *Whut? Thee Album*, changed all of that. *Whut?*'s hardcore yet accessible tone and funked-up vibe guaranteed Reggie Noble a solo career, one whose longevity would astound even the most optimistic observer. Not only is he one of the few early-'90s East Coast rappers still making noise today, in fact, he's the only member of the once-thick extended EPMD posse, the Hit Squad, who's currently making hits as a solo artist.

The secret to Redman's success — he's had four consecutive gold albums — is that he understands his audience. He's had radio knocks and club bangers, but his appeal lies in his ability to relate to the streets. Simply put, he rhymes about the things that the average hip-hop listener wants to hear. His 'hood credibility unimpeachable at this point, Redman could say just about anything on a record, which he does on his "fifth coming," *Malpractice*. "Peep clues / Mad deep with dues," he states on "Da Bullshit," which, like almost every other song on *Malpractice*, sounds like a ready-made hip-hop anthem. The only place Red shows his age is on "Diggy Doc," a remake of "The D.D.C. and the Doctor."

Redman's topics haven't really changed since *Whut?*, but then, neither has his essential character. *Malpractice* doesn't depart from the formula that's worked for him so far: darkly humorous street stories, weed-smoking anecdotes, and wilded-out non sequiturs. Yet he avoids the malaise that has overtaken the few members of his peer group still putting out music these days with energetic presence and textbook delivery — you want to listen to every single rhyme, just to see what he's got to say. (Eric K. Arnold)

Don Ellis Orchestra

Shock Treatment (Koch Jazz)

When trumpeter Lester Bowie died in 1999, jazz took a devastating blow to the funny bone. Don Ellis, who died 21 years earlier, did not inject the same kind of self-conscious comedy into his trumpet playing. But the reissue of his transitional *Shock Treatment* is a jolting reminder that jazz, all too uptight even in 2001, needs to remember its feel-good legacy. Granted, not all the smile-triggering moments on this 14-track CD were intentional when Ellis took his 21-piece big band into a Hollywood studio in 1968. A good deal of cheese crops up here and there: the Hindustani crossover attempts on "The Tihai"; the sci-fi vocal, keyboard, and trumpet effects on "Milo's Theme"; the frothy flutes of "Seven Up"; and the "funky" clavinet of "Rasty." But as Nick Di Scala comments in his new liner notes, "An occasional dollop of kitsch is exactly what's required to feel 'groovy.'"

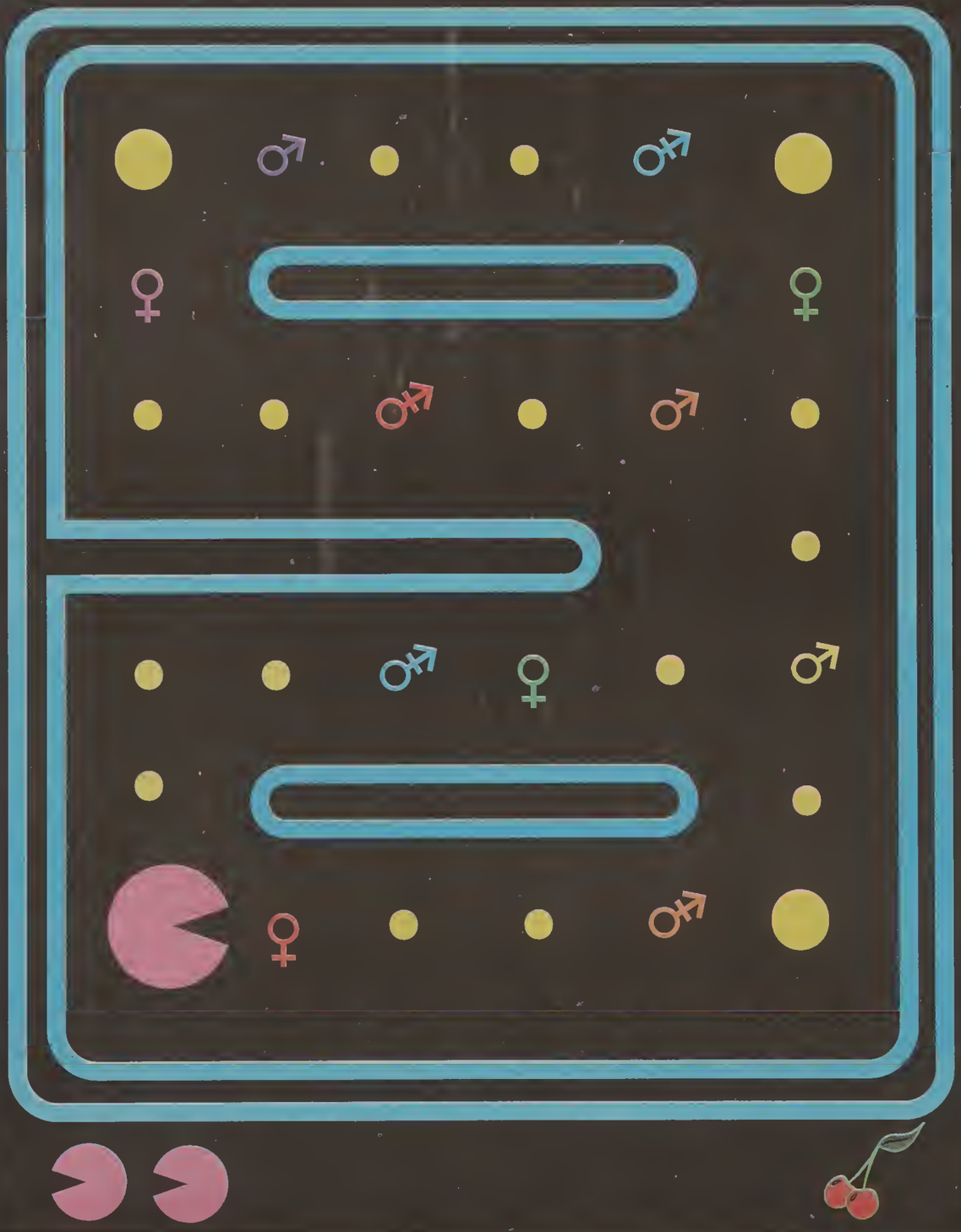
At the end of the 1960s Ellis was trying to find a way to make the jazz orchestra relevant to rock audiences without sacrificing rhythmic, harmonic, and dynamic complexity. (According to critic Larry Kelp, his band truck bore the license plate "Ellis D.") He rarely wrote in straight 4/4, preferring such brainy, Brubeck-like signatures as 7/4, 13/4 and 15/16, and he obviously loved to kick his swollen brass and reed sections into overdrive, à la Stan Kenton. *Shock Treatment* slips slightly from the artistic pinnacle of 1967's previously reissued *Electric Bath* but could well find new fans in an audience that appreciates New York's Sex Mob and San Francisco's Mushroom. And it definitely makes the case that trumpeters who let their hair down have more fun. (Derk Richardson)

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Calendar of Events - July

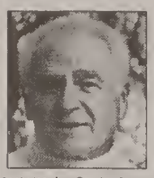
Ripe Fruit Reading
Friday, July 6 at 7:30 pm

This summer Ripe Fruit School of Creative Writing celebrates its tenth anniversary. Join the celebration as Ripe Fruit students read from their work.



Timothy Ferris
Monday, July 9 at 7:30 pm

Are we alone in the universe? If not, is anyone listening? UC Berkeley emeritus professor Timothy Ferris explains how science is attempting to answer these questions in *Life Beyond Earth*. Filled with hundreds of stunning photographs, including dozens shot from the Hubble Space Telescope, this volume makes cutting-edge scientific research accessible to the broadest possible audience.



Sheldon Greene
Tuesday, July 10 at 7:30 pm

Local writer and art collector Sheldon Greene combines his passions in his second novel, *Burnt Umber*. When GI and American artist Harry Baer takes refuge in an abandoned house during WWII, he finds the prewar sketchbook of German painter Franz Marc, a close friend of Kandinsky. Based on real life events, *Burnt Umber* intertwines the lives of the two artists.



Laura Fraser
Wednesday, July 11 at 7:30 pm

When San Francisco writer Laura Fraser's husband left her for his high school sweetheart, she was devastated. So, she headed to Southern Italy to recover, and began a therapeutic romance with a professor she met there. In rich, sensual detail, her memoir, *An Italian Affair*, captures their rendezvous, as well as dazzling scenery, sumptuous food and wine, and vibrant streetscapes.



Matthew Iribarne
Thursday, July 12 at 7:30 pm

San Francisco author Matthew Iribarne's debut collection, *Astronauts and Other Stories*, shines with imagination, nuance and vision. His stories are full of attractively bad behavior and lovely, romantic gestures. The SFSU MFA graduate writes with clarity and grace about people trying to make sense of the world that has fallen out beneath them.



Walter Mosley
Sunday, July 15 at 3:00 pm

Your favorite and ours, Walter Mosley, returns to ACWLP, and we can't wait! This time Mosley brings the debut of a brand new thriller series, *Fearless Jones*, which features his most engaging hero since Easy Rollins. It's 1950s L.A., where black men have few rights, little money and no recourse when under attack, but thank goodness they have friends like Fearless Jones.



Brian Ascalon Roley
Tuesday, July 17 at 7:30 pm

Brian Ascalon Roley's first novel, *American Son*, maps the chaotic and borderless world of first-generation American citizens. The story of half-Filipino brothers—one who looks Mexican and the other who can pass for white—*American Son* captures the modern immigrant experience in an often violent and alienating world.



Elizabeth George
Wednesday, July 18 at 7:30 pm

Beloved suspense writer Elizabeth George brings us her latest novel, *Traitor to Memory*. A master of the airtight mystery, George is known for the complexity of her plots and the depth of her characters. Join us for a special evening with an American who outdoes the British mystery writers at their own game.



Karen Joy Fowler
Thursday, July 19 at 7:30 pm

Karen Joy Fowler evokes the San Francisco of the late nineteenth century in her acclaimed new novel, *Sister Noon*. Michael Chabon says, "Fowler recreates a lost world so thrillingly that when you at last put the book down and look up from the page it all seems to linger, shimmering, around you, like the residue of a marvelous dream."

Books by the Bay
Saturday, July 21 • 10 am-4 pm

Celebrate your community of Independent Booksellers at the 6th annual Books by the Bay open-air book fair

Yerba Buena Gardens

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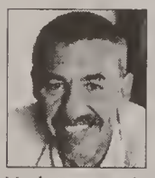
Book Group Talk with Margaret
Saturday, July 21 at 10 am

You've got your reading buddies, the date on the calendar—you even know who's bringing dessert—now all you need is the right book. Join us as Margaret offers some suggestions of great book group books, from Karen Armstrong's *The Battle for God*, to Tova Mirvis' *The Ladies Auxiliary*, to David Liss' *A Conspiracy of Paper*.



Dan Chaon
Monday, July 23 at 7:30 pm

Dan Chaon is one of the hottest young writers around. He just won the 2001 O'Henry Award for one of the stories in his second collection, *Among the Missing*. These linked fictions imagine today's family instinctively trying to stay together, only to find itself lost in the throes of a chaotic, modern world. Lorrie Moore calls his work "funny, heartbreaking, beautifully written and intelligently conceived."



Tom Spanbauer
Tuesday, July 24 at 7:30 pm

In the City of Shy Hunters is the eagerly awaited, haunting new novel by Tom Spanbauer, the author of *The Man Who Fell in Love with the Moon*. In 1983, Will Parker moves from Jackson Hole to Manhattan, escaping the small-time provincialism in which he has spent his life. In the city, he finds friends, acceptance, and romance with a volatile drag queen named Rose, but has challenges to face—especially the spread of AIDS.

Jane Gottesman
Wednesday, July 25 at 7:30 pm

Since Title IX was passed in 1972, the number of school-age girls participating in sports has increased 900%. Former *San Francisco Chronicle* writer Jane Gottesman celebrates this shift in the American sports landscape. *Game Face: What Does a Female Athlete Look Like?* portrays both famous and everyday female athletes and includes powerful photographs by such artists as Annie Leibovitz and Ansel Adams.



May-lee Chai and Winberg Chai
Thursday, July 26 at 7:30 pm

The Girl from Purple Mountain is the riveting true story of Ruth Tsao Chai, who was born in China during the reign of the last emperor. Educated when most Chinese women were kept illiterate with bound feet, Ruth Chai became a courageous, modern woman. Her son and granddaughter, Winberg Chai and May-lee Chai, reconstruct Ruth's life in this moving family epic set against the shifting tides of twentieth-century China.

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Join our reading group!

Saturday Morning Book Group
10am – 11:30am



Please join us for coffee, cookies and conversation. You're welcome to drop in on any meeting.

July 7 Science Fiction with Jason
***Solaris* by Stanislaw Lem** (Harcourt, $12)

This is the first novel by Polish author Stanislaw Lem to cross the Atlantic. It's brilliant and hysterical, even in translation! Think Phil Dick meets Mark Twain (with a little Iron Curtain thrown in for fun!)—that still doesn't do it justice.

July 14 with Sheryl
***Skull Mantra* by Eliot Pattison** (St. Martin's, $6.99)

This Edgar-Award winner is mesmerizing both as a mystery and as cultural anthropology. With wonderful characters, a terrific plot, and thick atmosphere, it's as much about a people and a place—the Tibetans of the high Himalayas—as it is a gripping thriller.

July 21 Book Group Talk with Margaret

You've got your reading buddies, the date on the calendar—you even know who's bringing dessert—now all you need is the right book. Join us as Margaret offers some suggestions of great book group books, from Kurban Said's *Ali and Nino*, to Kent Haruf's *Plainsong*, to Beth Gutcheon's *Five Fortunes*.

July 28 with Margaret
***Bee Season* by Myla Goldberg** (Anchor, $13)

When ten-year-old Eliza Naumann starts winning spelling bees, she throws her family dynamic off kilter. This stunning first novel is an acutely realized portrait of a deeply wounded but affecting family, each member with impulses toward spectacular creation and self-destruction. *Bee Season* is also a breathtaking exploration of the pull of mysticism in the human search for the divine.

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FLAPDOODLE

LOVE WITHOUT VIRTUE

By the editors

While there can be no argument that Flapdoodle sets the standard for high-minded — *fair*-minded — literary chat in these parts, it is also true that we are only human, and humans (particularly the high-minded, fair-minded types, the writers of columns like this one) have the occasional taste for trash, whether in people, food, movies, or books. Trash means relaxation; it means laying down the weighty burden of, as it were, trashing virtually every book that drifts across our path.

Of course, trash is the American way, and American publishers are nothing if not endlessly and inventively accommodating with respect to their fellow citizens' low cravings. For instance, there's now a volume idyllically titled *A Night in the Barracks: Authentic Accounts of Sex in the Armed Forces*, edited by Alex Buchman (Harrington Park Press).

Military boys have long had a firm grip on the homo imagination. Why is this? Because they're all athletic, doltish 19-year-olds — "young, dumb, and full of cum," as was famously said of Keanu Reeves during his famously denied fling with Barry Diller — or was it David Geffen? We're not sure. We just know that we like those video clips of Marines in (solo) action put together by San Diego camcorder queen Dirk "how about a beer?" Somebody.

A Night in the Barracks is hardly short of Dirk-like prurience ("Monsoon" and "The Look of Love," among others, provide plenty of X-rated thrills and spills), but lodged in this landscape of uniformed desire are little nuggets of genuine human warmth and connection that give the book a haunting ache. Yes, *men can love one another* — they need to, and sexual desire is part of that equation, though seldom determinative of it. The sweetest story in the book, Steve Kokker's crudely titled "Pissing on the Red Star," doesn't produce an orgasm for anybody, but it develops and sustains between its male protagonists (an American serviceman and his Russian counterpart) an emotional charge of a strength and vividness all but unknown in the fancier, more pretentious precincts of same-sex fiction.

• • •

What is it about queer love that inspires us to wax rhapsodic about trash? Maybe it's because many queer writers these days seem to be in a virtue-measuring contest. Who can exhibit the most staid sexual proclivities? The most emphatic family values? The most homey home life? The goal is to hide our messy, trashy feelings, to bleach out the stain of transgression from passionate homosexual love. Homosexuality is still deemed one of the trashiest forms of desire out there, only a few steps removed from pedophilia, bestiality, and shit eating. The recent puritanical furor over gay establishment writer Andrew Sullivan's pseudo-pornographic Web site, complete with naked self-portraits and beseeching want ads for hunky men willing to bareback, merely confirms that the American public still considers the "truth" of queer life to be dirty and shameful.

Queer revolution no longer means wrathful drag queens and butches pounding on police cars in the Castro. It's all about quietly sewing quilts (see Cleve Jones's repulsively nice *Stitching a Revolution*, just released in paperback by HarperSanFrancisco) or lazing about in Europe like mommy's boy David Leavitt does ad nauseam in his latest blurt. Queer writing has devolved into self-help books for straight people, such as the readers who are consuming work by the unfortunate Carol Grever, author of *My Husband Is Gay: A Woman's Guide to Surviving the Crisis* (Crossing Press).

We at Flapdoodle pronounce that if this is what we are to expect from today's queer writing, then we'd rather have the trash. Give us sweaty sergeants in love and tawdry lesbian potboilers like Ann Bannon's *Beebo Brinker* (just rereleased by Cleis Press) any day over the latest twaddle about lesbian parenting in middle age. Give us honestly romantic memoirs like JT Leroy's rather than some autobiography about how a transsexual overcame unhappiness through Christianity.

Relegated to the sidelines of the publishing industry and the trash heap of American culture, queer writers are still pounding out smart and emotionally arresting prose. Dozens of local spoken word events and small publishers such as Greenery Press, Cleis Press, Black Books, Down There Press, and Harrington Park Press still support queer writing.

Homos, trannies, and bis are not yet assimilated. Nor have their books all been sucked into the mundane mainstream, where uncensored queer desire is still reserved for back alleys and stealth Web sites.

Fuck virtue. Long live queer trash. ❖

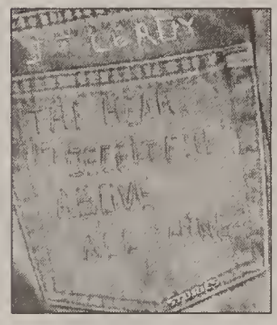
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GUARDIAN LITERARY SUPPLEMENT

CONTENTS

ESSAYS
4 **He's gotta have it. By Paul Reidinger**
6 **Tranny tales. By Charles Anders**

INTERVIEWS
11 **JT Leroy. By Michelle Tea**

REVIEWS
10 **Ann Bannon's *Beebo Brinker* and Elizabeth Stark's *Shy Girl*. By Alissa Chadburn**



SHORTS
14 **David Ebershoff's *The Rose City*. Nelson George's *Show and Tell*. JT Leroy's *The Heart Is Deceitful above All Things*.**

COLUMNS
3 **Flapdoodle. By the editors**
15 **Writers Bite Back. By K.M. Soehnlein**

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E.M. Forster
What I Believe, 1939

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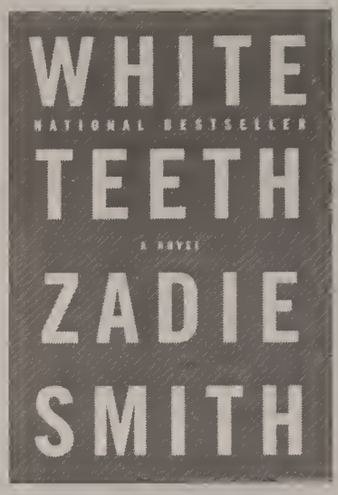
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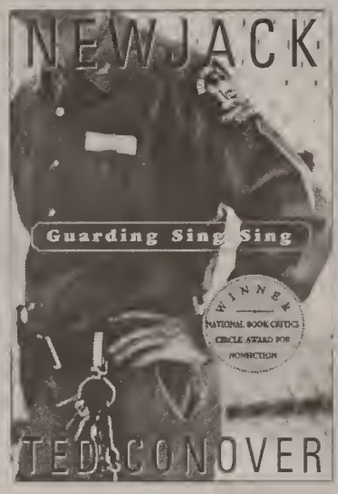


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—*The New York Times*



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He's gotta have it

The great taboo in same-sex fiction is — still — male love

BY PAUL REIDINGER



For some years now I have lived in dread of witnessing the publication of Larry Kramer's long-promised — or threatened — novel *The American People*. The great American gay epic. Sprawling yet sublime. Lincoln as a queen. Character named Masturbov and so forth. I hated Kramer's 1978 novel *Faggots*, its clumsy shockingness, its crude moralizing and ham-handed jokes, but at least it was just a ghetto novel. *American People*, on the other hand, if it ever sees the light of day, promises to do for what remains of gay fiction what *Angels in America* did for gay theater: be awful on such a vast scale that the tastemasters of Manhattan will proclaim it a masterpiece. Worshipers of sheer size, they, and of their own broad-mindedness and "tolerance."

Of course, the truth is that big-time American publishing, like the rest of the tastemaster establishment, has always, in the main, loathed novels about men loving other men. In the past generation there have been but a few brief interludes of queer chic, the most conspicuous of which bloomed during the late 1980s, when gay men were dying heroically, sympathetically, and in large numbers, and heterosexuals could read the chronicles of the catastrophe and be moved and still go to sleep at night knowing all was right with the — with *their* — world. The prematurely dead fag was and remains a durable literary commodity.

But these days we are not, literarily speaking, in a phase of queer chic. Gay letters are, if anything, in something of an eclipse, after several "big" gay novels bombed in the first half of the 1990s and big New York publishers, ever vigilant with respect to the fabled bottom line, concluded that there was no more money to be made from tales of Sodom on whatever scale. Now the bulk of men-loving-men fiction has moved to smaller presses, there to work out its existential crisis.

That crisis, simply put, is, *Why write about same-sex relationships?* A generation ago that question was easy to answer: you wrote about homos because you were one, and because you could. Fiction about gay life was a kind of samizdat: underground literature, transgressive and dangerous, whose value lay in the fact that it had been written at all. It told the story of a secret tribe whose membership was more extensive than the great mainstream cared to acknowledge, and it marked out a territory for fellow travelers to find.

Today, the queer cat is out of the bag, and then some. The story's been told to death. Homo's been mainstreamed. NBC's very lame *Will and Grace*, to cite but one prominent example, is proof palpable that the question of homosexuality has completed its journey from electrifying furtiveness to popcult banality. I suppose this kind of visibility is success, of a sort, since in a celebrity culture invisibility equals death, but being seen and accepted — or "tolerated," the ghastly word from current parlance — seems to have had a dulling effect on queer writers and their once-sharp edge. To browse through some current titles in homo fiction is to find paths confusingly diverging in a yellow wood. Which is the future? The having-a-baby novel, the clumsy-sex-in-high-youth novel, or the remembering-fallen-friends novel?

Many words could be used to describe the experience of reading these novels more or less consecutively, but *nourishing* isn't one that jumps immediately to mind. One thinks of sitting at a banquet table and being served only pretzels and cotton candy and bitter greens — little nibbles of things you don't even really like. Of slowly cramping up with hunger even while chewing dutifully away, waiting in vain for the main dish, the real sustenance, the *meal*.

The meal would be, one would think — one would hope — some real grappling with the matter of male intimacy, a subject on which same-sex writers would presumably have a leg up and not be skittering away from like jumpy bunnies. But the evidence at hand is mainly of skittering. There is practically no male intimacy in these pages; there isn't even much sex, except in Quentin Lee's strangely moody *Dress like a Boy*, which is pretty much all sex. And convincing sex, too, despite the snarled prose. But that is just as it should be, since the characters are all 21 or thereabouts and are all in search of love, which for them is largely sustained lust — a conflation that, in the short run (the *only* run for people that age), greatly simplifies their several quests.

Lee lays his homosex cards on the table in the novel's very first scene, where we find the protagonist, Edward, a Hong Kong–born Berkeley undergraduate, writing a name in "cool semen" on his boyfriend's body. I should say "the body of one of his boyfriends," since Edward is sleeping with his cousin Victor as well as with the semen-scrawled David, who, in addition to barebacking with Edward, is involved with some apparitional girlfriend we never meet.

Lee is a mediocre writer at best (and he is often not at his best), but in his account of youthful sexual and emotional muddles he is authentic

in a way that puts many far grander authors to shame. For, to the extent that *Dress like a Boy* is about anything, it does begin to be about, fumblingly, the mysterious question of how men bond, what they mean to one another, how sex strengthens or distorts — or both — male emotional fields. But the novel is too short and hormonal for that issue to ripen.

R.D. Skillings, in his episodic novel *How Many Die*, approaches the question of male love from a considerably bleaker angle. Here sex equals death, and the ties that bind gay men are the ties of obligation in the face of disaster. "They must be lonely, desperately bored, at wits' end, cooped up with their despair, nor equal sharers of their misery, either, one to die, the other to go on ... they had only time to kill," Skillings writes of one doomed gay couple. These are the ties that first attracted the sympathetic attention of heterosexuals a decade or more ago, and indeed, *How Many Die* does seem like a 1991 novel: a saga of diagnoses, treatments, declines slow and swift — and of quiet bravery and fortitude.

It is difficult — perhaps it is impossible — to make real fiction out of a consuming disaster too directly approached. The same medicinal smell that suffocatingly gathers in *How Many Die* also asphyxiated Edmund White's 2000 novel *The Married Man*, a story that opened on a hopeful note of male romance but about halfway through started reading as if it had been composed on prescription pads. The only successful HIV fiction I've read takes the disease as a kind of background. White manages this in his 1995 collection of stories, *Skinned Alive* (his true fictive gift is for stories, not novels), and Andrew Holleran achieves a similar effect in his 1996 novel *The Beauty of Men*.

But using HIV as a backdrop is not Skillings's way. The disease is bulgingly omnipresent, one way or another, in each of the vignettes that make up the narrative. (Skillings is known as a short-story writer, and while *How Many Die* is called a novel, it lacks the architecture that distinguishes that literary form from all others. *How Men Die* is really a set of short stories, bound together by a central character, a young painter named Julian.) Yet Skillings is quite as accomplished a stylist as White or Holleran. And — even better, in defiance of our age of gossip and celebrity and shameless self-revelation — he eschews first-person narration, a choice that helps save the book from shrieking implosion.

But mainly the book is a reminder of how effectively, and for how long, AIDS changed the terms of gay letters. From the second half of the 1980s well into the 1990s, you weren't supposed to write about anything else if you were a gay writer. (Dictum from Larry Kramer, lord of dicta.) And the catastrophe did teach its lessons; for writers, in particular, it raised the stakes — if only temporarily, as things have turned out — immeasurably beyond bars, baths, drugs, and other such late-night preoccupations of yore. It gave them a life-and-death subject.

Yet it must be said that while the HIV epidemic may have produced countless individual acts of courage, compassion, and sacrifice, it has produced very little great literature and no great fiction. Trauma does conduce to art, but — contrary to romantic fantasy — not good art. Has there ever been fiction about the Vietnam War, for instance, that remotely compares in emotional force and poetic narration to Michael Herr's (nonfiction) *Dispatches*? The best AIDS writing has been memoir (Paul Monette's *Borrowed Time*) and journalism (Randy Shilts's *And the Band Played On*). Not fiction. Not *How Many Die*, despite the crystalline prose.

Perhaps the truest expression of gay letters' confused and meandering state at the moment is Louis Bayard's *Endangered Species*. It is the sort of novel I'm afraid we'll be seeing a lot of in years to come, because it is a novel about Bringing Up Baby. It is a nice novel, nicely written, whose nice narrator, Nick Broome, is meant to be lovable in his rueful dorkiness. He is single, regrets being single, is resigned to being single, and is possessed by the — perverse? — urge to perpetuate his line.

Why?

Because "none of us is getting any younger," he tells his brother and sister, the three of them shaken by the death of their grandmother and pondering the dire fate of the Broome dynasty. "And there's this *family* here, for better or worse, and it's us, and unless somebody has a child, we're going to go extinct."

HOW MANY DIE
By R.D. Skillings. University Press of New England, 300 pages, $24.95.

DRESS LIKE A BOY
By Quentin Lee. Writers Club Press, 180 pages, $11.95.

ENDANGERED SPECIES
By Louis Bayard. Alyson Books, 265 pages, $13.95.

Apparently it is just a given that the extinction of the Broomes would be a bad thing, devoutly not to be wished. And since Nick's siblings, though heterosexual, are inexplicable flops as procreators, the burden falls to Nick, the unattached homo, to run a personal ad in the *City Paper* (this being a D.C. story), in search of an available womb.

The whole thing, sad to say, reminds me of Stephen McCauley's 1986 novel *The Object of My Affection*. There is the same sexless gay nebbish of a narrator (hence the movie deal for McCauley's book: Hollywood loves homosexual eunuchs; Bayard's fingers must be crossed), though Bayard, cashing in on 15 years of social progress, does grant his nebbish the power of ejaculation — and insemination. There is the same unstated capitulation with respect to other men: it is not possible for men to connect with one another, these authors seem to be suggesting (except through some dick play, soon over), so let us therefore write about homosexual characters who sire babies who will become sentient children who will not only carry their names and genes into the glorious future, away from the terrible abyss of extinction, but also, in the present, love them as their peers so perversely decline to do.

I was struck, in reading these novels, by how *not moving* they are. Lee's youths are attractively concupiscent but not much else, and his novel is too slight to do more than hint at what they might grow up to be, and be to one another. *How Many Die* is too suffused in recollected loss and sorrow to strike any other notes; it's a bit like one of those latter-day European novels about the Holocaust: hard, graceful, ineffably sad about the world that's been lost. And Bayard is ruled, tyrannically, not by the desire to fuck other men or to love and be loved by them — two passions that are themselves ecstatic (and not necessarily compatible) tyrannies — but by the desire to be *liked* by some vague congress of readers he seems to be concerned not to offend with too candid an account of the way men, if not Nick Broome and company, actually behave together. The desire to be liked is, of course, fatal to the writing of literature, and no amount of witty prose (which Bayard provides reams of) can raise that particular Lazarus.

I will say in defense of these writers that they are working out of their obsessions. That is fiction's true way, the only way. And the fact that these books are narrow or shallow or both, while hardly cause for celebration, says at least as much about the culture at large as about the writers themselves. The sad truth is that, like canaries in a mine shaft, these novels pretty accurately reflect the toxic zeitgeist of our times; in particular, our hallowing of self-gratification. Is it any wonder, really, that these pages are desertlike in their lovelessness, since love, in its genuine form, is not about the self but about someone else? Love is about putting someone else's interest above one's own, taking someone else into account, not merely acquiring him as yet another possession; it is about a meeting of bodies *and* minds *and* hearts — of *souls* — in a world where people still have souls. I am not sure any of that describes our world any longer.

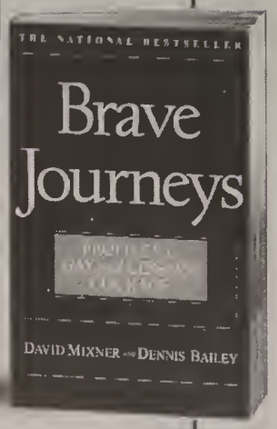
One of the virtues of queer writing over the years has been its comparative independence from social convention and expectation. We were outlaws and outcasts anyway, and we were only going to sell five copies no matter what we wrote, so why *not* tell the truth? Why *not* question what society was instilling in us, beginning with the emotional autoimmune disease called homophobia? What was to lose? If we didn't, who would? Who else could? Was in a position to? But in the era of *Will and Grace*, an era of creeping, suffocating, *neutering* "tolerance" and well-paid pop pap, even most queer writers seem to have become risk-averse. And, in literature as in love, to be risk-averse is to stand no chance at all of accomplishing anything worth accomplishing. ❖

Paul Reidinger is fiction editor of Lit. and the food critic of the Bay Guardian. His most recent novel is The City Kid (Southern Tier/Haworth).

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The Booksmith **July Author Events**

DAVID STENN — Saturday, July 7, 7 pm



Screenwriter and film historian **David Stenn** makes a rare Bay Area appearance to talk about his acclaimed biographies — ***Clara Bow: Runnin' Wild*** and ***Bombshell: The Life and Death of Jean Harlow*** — each of which have been newly reissued in revised editions. "Stenn's operatic chronicle of Bow's life never loses sight of the scared working-class girl trying to escape her past," *Entertainment Weekly*.

JOYCE JOHNSON — Tuesday, July 10, 7 pm



On a blind date set up by Allen Ginsberg, aspiring writer **Joyce Johnson** met up-and-coming novelist Jack Kerouac — some nine months before the publication of *On the Road*. Johnson's ***Door Wide Open: A Beat Love Affair in Letters, 1957-1958*** reveals the tender side of Kerouac while showing what it meant to be young, Beat and a woman in the fifties.

BRUCE CAMPBELL — Thursday, July 12, 7 pm



You know him as the star of the *Evil Dead* movies, and for his role as the King of Thieves in *Xena* and *Hercules*. He has guest starred on shows like the *X-Files*, *Lois and Clark* and *Ellen*, and appeared in films such as *The Hudsucker Proxy* and John Carpenter's *Escape from L.A.* Now, for no apparent reason, he has written a book entitled ***If Chins Could Kill: Confessions of a 'B' Movie Actor***. Come meet the one and only **Bruce Campbell**.

DENISE SULLIVAN — Friday, July 13, 7 pm



Rip It Up!: Rock 'n' Roll Rulebreakers pays tribute to the musical anarchists who ignited generations of fellow musicians and fans. Whether defining a genre, smashing a musical tradition, or inventing a playing style, these artists have kept the fire of rebellion burning. Author **Denise Sullivan** will be joined by rule breakers Peter Case, Chuck Prophet and Stephanie Finch for a special musical presentation.

NICK HORNBY — Tuesday, July 17, 7 pm



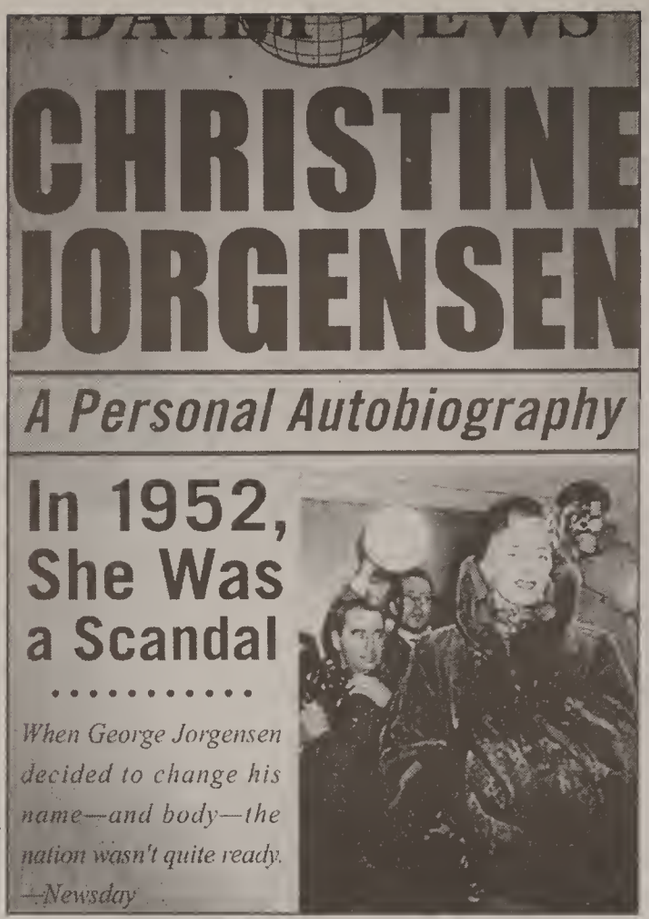
Nick Hornby, author of *High Fidelity* and *About a Boy*, returns to The Booksmith to read from his new novel ***How to be Good***. This is a story for our times — a humorous but uncompromising look at what it takes, in this day and age, to have the courage of your convictions. It's also a story about how to wreck your marriage, how to help the homeless, how not to raise your kids, how to find religion . . . and how to be good.

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Tranny tales

A whirlwind tour of transsexual life stories

BY CHARLES ANDERS

When Aleshia Brevard decided to write her memoirs, *The Woman I Was Not Born to Be*, she thought she'd be the first transsexual to tell her story. Instead, Brevard found dozens of trans memoirs had flooded the market while she'd hidden in the closet. "My story might be different, but it was no longer unique," she writes. "I would not be buying a villa in southern France by making my story public."

This is an understatement.

Publishers have issued roughly a dozen transsexual autobiographies or biographies in the past six years. Brevard's book came out early this year among a handful of other new and reissued books. But that doesn't mean it wasn't a valuable addition.

We now have stories of sex changes spanning several generations, from the early 1950s to the present. Taken together, the books show how the concept of transsexuality has evolved and how society's reactions have changed. What these books have in common are their occasionally tedious tales of soul-searching and battles against social stigma.

Typically, in a transsexual biography or autobiography, the soul-searching comes first and the social stigma comes afterward. The former ends and the latter begins when the book's subject transitions and/or has sex reassignment surgery. Reading the autobiography of the late Christine Jorgensen, in particular, you notice a wrenching transition between an introspective first half and an outward-focused second half.

Jorgensen's *Christine Jorgensen: A Personal Autobiography*, recently reissued, is fascinating largely because it's a first-person chronicle of the first successful surgical sex change in 1952. We watch the medical treatment for "gender dysphoria" being created as Jorgensen's doctors analyze every drop of her urine for months and try different hormone regimens before taking any irreversible steps.

THE WOMAN I WAS NOT BORN TO BE
By Aleshia Brevard.
Temple University Press, 249 pages, $24.95, paper.

MAN ENOUGH TO BE A WOMAN
By Jayne County with Rupert Smith.
1996 Serpents Tail, 186 pages, $17.99, paper.

CHRISTINE JORGENSEN: A PERSONAL AUTOBIOGRAPHY
By Christine Jorgensen.
Cleis Press, 310 pages, $14.95, paper.

NONE SO PRETTY: THE SEXING OF REBECCA PINE
By Reg McCay.
Routledge, 191 pages, $18.95, paper.

CONUNDRUM: AN EXTRAORDINARY NARRATIVE OF TRANSSEXUALISM
By Jan Morris.
Henry Holt, 176 pages, $9.95, paper.

The first unsuccessful sex-reassignment operation was actually in 1930, when surgeons castrated Danish painter Einar Wegener and implanted ovaries in her body. Wegener's operation ended in death but still served as an inspiration to others.



Jorgensen concocts a weird pseudo-sclentific language to explain her problems, partly because her condition was so poorly understood. She reports that her transsexualism stems from "warring male and female hormones," delicately avoiding mentioning genitalia. Instead, she refers to the need to remove her "male glands" and end this war.

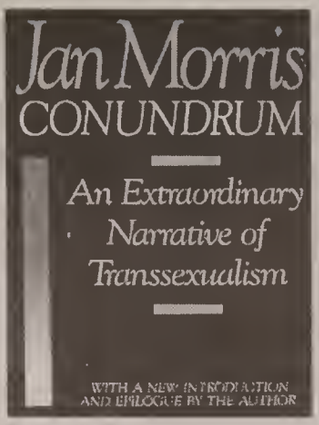
Jorgensen strongly resists being regarded as either gay or a transvestite, a distinction that wasn't clear to many people at the time. She describes rebuffing several advances from gay men before her transition, particularly during her disastrous stay in Hollywood. And of all the inaccurate and jeering articles that newspapers published after her operation, the ones accusing her of cross-dressing seem to have upset her especially. She points out that she never wore women's clothes until she had the legal status of a woman. One wonders if she ever saw *Glen or Glenda*, Ed Wood's cross-dressing saga that she helped inspire.

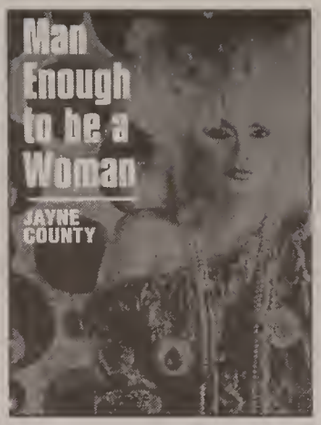
After the operation Jorgensen's deeply personal account becomes a showbiz memoir: she realizes she can't retreat from the limelight and may as well profit from it. She becomes a nightclub singer, raconteur, lecturer, and actress. The book never loses its prim tone, however. She talks about her religious beliefs quite a lot, in between mentioning hobnobbing with Bob Hope. And she never gives a hint of the "bawdy" personality the introduction by Susan Stryker mentions.

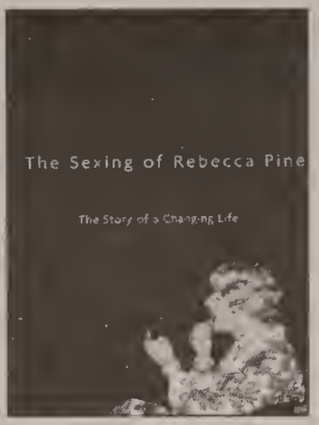
Brevard's operation takes place almost exactly a decade after Jorgensen's, and a lot has changed. For one thing, she doesn't have to leave the United States to have the operation. But she must, we discover, castrate herself — if she didn't, the surgeons would have sewn her testicles inside her, because it was "unlawful to tamper with that particular part of the reproductive system."

Also, Brevard works as a female impersonator before her change and has affairs with men while still fully male. Her first partner, a Roman Catholic priest, has a professional portrait made of her in which she attempts to look "butch." She includes the picture in the center of the book so we can see how ridiculously unsuccessful the attempt was.

The one thing that doesn't change in the decade between Jorgensen's and Brevard's transitions is the importance of obtaining legal status as a woman. Even though Brevard performs at Finocchios as a female impersonator, it's illegal for her to walk the streets of San Francisco







in female attire, or even with her long hair down. Only once she's altered her plumbing can Brevard appear in public as a woman.

Brevard avoids the before-after dichotomy of Jorgensen's and other transsexual bios by starting her narrative in the clinic where her surgery takes place. For the first chunk of the book, she jumps around in time somewhat jarringly but the breathless jaunt is a welcome relief after Jorgensen's somewhat plodding account.

Like Jorgensen, Brevard is partly writing an account of her performing career, which included stage performances and a stint as a Playboy bunny. Brevard also appears in a weird assortment of movie roles, including one as a mother Sasquatch and another as a lesbian cowgirl bandit.

Brevard also faces some scorn, especially from people in the small town where she grew up. But she quickly goes "stealth," hiding her male past with amazing success. When she starts landing movie roles reporters try to dig up dirt on her, but the people in her old home town, in a surprising show of support, close ranks and refuse to admit she was ever male.

Brevard's and Jorgensen's books hook us through their klieg-lit glitz, but a central tenet of both books is that gender is not a performance. Instead, gender is something authentic that you find inside yourself, the real person behind the mask.

Jan Morris had her sex reassignment surgery in the early 1970s, after living as a gender-ambiguous person for several years. Her book *Conundrum: An Extraordinary Narrative of Transsexualism*, though out of print, has been issued in so many editions that a used copy is easy to find. A keen writer whose travel books have become classics, Morris documents her inward turmoil and outward experiences with panache.

Even before she starts hormones, Morris always feels like an undercover agent, through military service, investigative journalism, and accompanying the first expedition to climb Mount Everest.

Morris's change seems to have aroused curiosity rather than opprobrium. The best part of Morris's book is the long stretch when, on hormones but not fully transitioned, the author travels the world with an ambiguous gender and leaves it up to people to assign one to her: "Greeks were vastly entertained. Arabs asked me to go for walks with them. Scots looked shocked. Germans looked worried. Japanese did not notice."

Like Brevard, Morris seems to have had plenty of sexual experiences with men while still a man, but she also married a woman. She writes touchingly about how her relationship with her wife, Elizabeth, evolved but did not end. Morris walks out on surgery in England because the surgeon insists she get a divorce first. Instead, Morris has her surgery in a scary-sounding underground clinic in Morocco.

Conundrum's greatest strength also becomes its major liability. Like Jorgensen, Morris spends a lot of time on her quest for inner peace and her spiritual beliefs. Unlike Jorgensen, she writes with flair and polish. But still, passages in which she explains that "I had long seen in my quest a veiled spiritual purpose, as though I was pursuing a Grail or grasping Oneness," become a bit tiresome. She meets various spiritual guides, such as a silent holy man in Tibet and a Xosa wise woman in a dark Transkei hut.

Around 1979, Wayne County changed her name to Jayne County. The author of *Man Enough to Be a Woman* never has genital reassignment surgery, although she takes hormones. While Brevard goes stealth and Jorgensen feels she can win acceptance only by presenting a wholesome image, Jayne Country tries to use her autobiography to go all the way with tranny shock value.

Like Jorgensen's and Brevard's, County's book is as much about the entertainment industry as her personal transformation. As lead singer of the Electric Chairs, the former Wayne County appeared in *City of Lost Souls* and Derek Jarman's *Jubilee*. She competed with David Bowie in the early '70s for the status of "Freak Number One."

A former glam rock drag queen, County gleefully describes Bowie's jealous hissy fits and "festive" sexual advances. At one point in 1973, Bowie shows County his newly shaved pubic hair, but nothing happens because Bowie "was of no interest to me sexually at all," County relates.

County is often shameless, brandishing a dildo onstage when such behavior was still outré. But her attempts to change her presentation as she starts identifying as a woman are telling. She decides to act "more like a woman" on stage, "which I felt meant being less aggressive and dirty," County says. She ditches her hooker wear and performs dressed as a secretary, "albeit a trashy one."

When Boy George and other androgynous pop stars hit the big time in the early '80s, County decides that must mean people are really ready for a transsexual singer. She realizes too late that ambiguous gender is one thing and actual transsexuality quite another. Boy George looks downright wholesome compared to County.

County becomes a transsexual without much reflection but takes on the identity because "ever since I'd been a kid I'd known what I was." She thinks about going "the whole way" and having sex-reassignment surgery, but "I'm used to my little friend by now, and quite honestly I'd rather save up the money for a facelift." She has a somewhat unfortunate nose job in the early '80s, which she nevertheless says made her feel more feminine.

The implication is clear: to appear in public as a woman, changing your face is now much more important than revamping your naughty bits.

A number of biographies and autobiographies deal with transsexuals who made the gender leap in the past decade. The latest is *None So Pretty: The Sexing of Rebecca Pine*, by Reg McCay. A social worker and a journalist, McCay writes Pine's biography as if no transsexual narratives had ever been published.

With *None So Pretty*, we return to the classic first half–second half structure. Pine lives a normal life but feels out of place. Then she finally decides part-time cross-dressing isn't enough, partly thanks to a possibly sarcastic encouragement from her wife to "go the whole hog." The fact that Pine starts the transsexual path in her 50s is itself a change from Jorgensen and Brevard, both of whom took the plunge in their early 20s.

None So Pretty is a bland recounting of Pine's journey from wearing kilts in a small Scottish town to full womanhood. The town agonizes over whether to accept the new Rebecca Pine, but apart from a tie vote at the Scottish Country Dancing club, it seems to open its arms. Pine's wife considers leaving her but stands by her woman.

The absence of drama and gossip shows how far we've come since 1952. Jorgensen's *Personal Autobiography* is dull because she's trying so hard not to fuel the speculation that's consumed her since she became a transgender guinea pig. *None So Pretty* is dull because sex-change operations have become relatively routine and no longer shock even the denizens of tiny Tarbert, Scotland. ❖

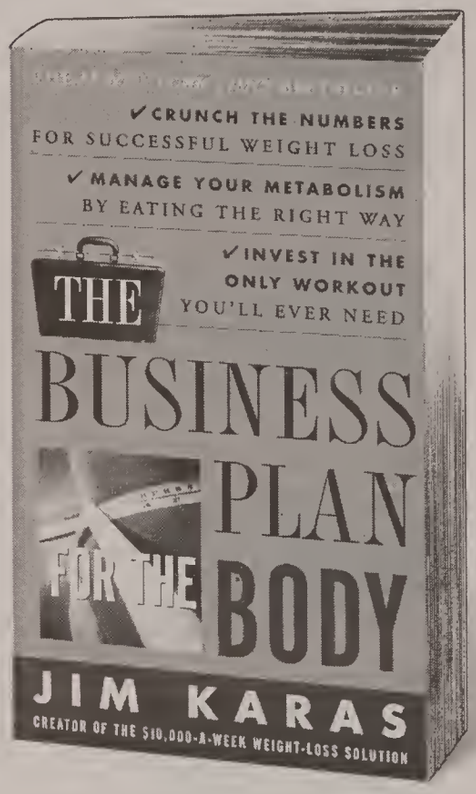
Charles Anders is a harmful eccentric, a sheep in women's clothing, and a bastion of the moral nonsequitur. His/her book, The Lazy Cross-dresser, is due out in October from Greenery Press.

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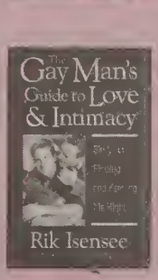
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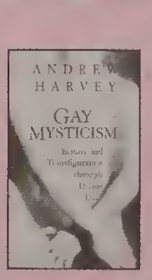
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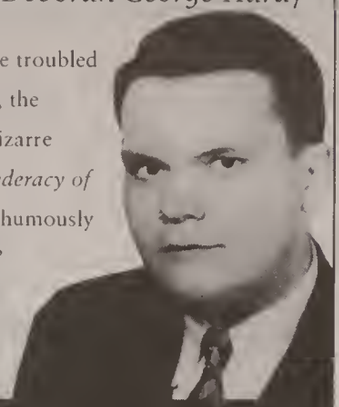
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Dyke dramas

Lesbo fiction comes of age

BY ALISSA CHADBURN

Like it or not, being a dyke means dealing with a fair amount of drama. Breakups, affairs, jealousy, gossip, and running into your exes and their new lovers everywhere you go — it all comes with the territory of a small, often-incestuous scene. Some of us revel in the drama, even create it ourselves, while others simply try to stay out of the path of destruction. But all of us love to see our dyke-specific turmoil and traumas reflected in fiction. Why must we torture ourselves further, when our lives are dramatic enough already? Well, fiction can be quite reassuring — we're not the only ones who've had to go through this torment. Reading good dyke pulps is like talking to that person we all know whose very existence incites drama: we're reminded that it could be much, much worse.

Now that the queerest month of the year is in full swing, passions are running high, and girl-loving girls will be out looking for trouble. Dyke drama will no doubt reach shocking new levels, inevitably resulting in hangovers and heartaches. That's when we'll need a few good books to aid in our recovery.

What better time to revisit, or discover, the lesbo pulp classic that paved the way for dramatic dykes of decades to come, Ann Bannon's *Beebo Brinker*. Rereleased by local Cleis Press in a sparkling new edition with a '50s pulp–inspired cover, *Beebo Brinker* is the first in Bannon's beloved series following the intertwining lives and loves of irresistible young butch Beebo, intrepid, alluring femme Laura, and Jack, the older sardonic gay man who introduces them both to the delights and sorrows of "the life" in 1950s Greenwich Village. (Bannon fans will be excited to know that Cleis is set to release the second in the series, *Odd Girl Out*, in the fall.)

In *Beebo*, Bannon introduces her hero (that would be Beebo), an 18-year-old, fresh-off-the-farm butch charmer who heads to New York after being driven out of her Midwest hometown for her troublesome, mannish ways. Lost and penniless, Beebo is befriended by warmhearted gay boy Jack, who senses a burgeoning young dyke in this innocent tomboy. Jack takes her to his favorite gay underground haunts, where Beebo discovers girls who — gasp! — like other girls. At first Beebo is afraid "and yet so passionately moved that she caught her breath and held it till her heart began to pound in protest ... she was obsessed momentarily by the desire to grab the girl nearest her and kiss her." Lucky for her and us, Beebo soon gets over her fears, and the transformation from Little Bo Peep to big bad butch is complete.

Of course, half the Village falls for Beebo, including a sweet, newly heartbroken femme who proclaims after their first night together that she loves Beebo and begs her to move in (sound familiar?). Of course, there are many other girls to be had, and Beebo can't resist the charms of a glamorous older movie star. Eventually Beebo must decide whom she truly desires, but only after some delightful mishaps and a lot of heart-wrenching agony: "She lay down on the bed and saw Venus on the ceiling; shut her eyes and saw Paula and felt the tears again.... But when the fit passed it was Venus for whom her limbs ached and her body burned."

For today's more sophisticated readers, Beebo's pining may seem like pure fluff, but *Beebo Brinker* should not be so easily dismissed. Bannon was one of a handful of queer pioneers who captured the dramas of lesbian life in fiction, creating emotionally real gay characters in a world that scorned homosexuals as reprehensible deviants. Radclyffe Hall probably inaugurated the dyke pulp genre with her semiautobiographical 1920 tearjerker *The Well of Loneliness*. Bannon's Beebo was no doubt inspired by Hall's Stephen Gordon, the wealthy, mannish, and misunderstood queer whose ardent and arduous affairs triggered an international scandal and multiple lawsuits.



BEEBO BRINKER
By Ann Bannon. Cleis Press, 233 pages. $12.95, paper.

SHY GIRL
By Elizabeth Stark. Seal Press, 212 pages. $12.95, paper.

Bannon's books hit the drugstore racks at a time when they were filled with fake lesbian pulp: cheesy, sleazy books written largely by and for men, with plots as thin as the negligees worn by the wanton women who cavorted on their suggestive covers. These books had titles like *Women's Camp*, *Sexy Psycho*, and *The Twisted Path*, and their lesbian heroines existed purely to titillate male readers with their strange perversions. And of course, these dykes had to pay for their "sins" in the end with rape or death.

Given the way lesbians were typically portrayed during the repressive, pre-Stonewall McCarthy era, it's amazing that Bannon's books were published at all. Bannon wrote strong queer characters with depth and developed plots that detailed their problems with refreshing honesty and their affairs with surprising frankness. And unlike Hall's upper-crust characters, Bannon's characters don't live in wealth and isolation.

Working-class Beebo and her friends reflect the thriving urban bar-culture communities of the 1950s, which were forged out of both emotional and material necessity. Through Beebo's eyes, Bannon gives the modern-day reader a rare glimpse of what coming-of-age in that world might been like. Little did Bannon know that her stories would become legends, inspiring countless fledgling dykes to flock to the Village, dog-eared copies of her books in hand, to find their own Beebos and Lauras and others who shared the love they dared not name.

Elizabeth Stark's debut novel, *Shy Girl*, has echoes of Bannon and the pulpy past. But Stark's Village is present-day San Francisco, and her Beebo is Alta, the tattooed, motorcycle-riding, self-made butch who lays as many dykes in her bed as she pierces in her studio. A little older and wiser than the wide-eyed Beebo, Alta maintains a constant flow of beautiful girls in and out of her life in a vain attempt to erase her childhood memories of enchanting and mysterious Shy, the proverbial girl next door who became her first lover.

When, without warning or explanation, Shy left home and Alta got kicked out of hers, Shy's chronically depressed mother took Alta in and later helped her move to San Francisco. There Alta found acceptance and a home in the strangers around her. "The queer folk of the City were people with bodies ... and hands that were eager for hips, asses, breasts, lips. They watched for each other. They knew they were watching, knew they were watched. In this way they encouraged each other to exist, applauded the daily performance of self." Years later, when Shy's mother suddenly falls ill, the estranged lovers are forced to face each other and the past. Weaving Alta's haunting memories of Shy with Alta's adventures in the city, Stark's story of love and loss unfolds in prose that's as carefully attentive as a new lover.

With her insightful and poignant observations about San Francisco and its inhabitants, Stark could make even the most jaded and bitter among us fall in love with the city as hard as they did the day they landed here. But as I read *Shy Girl* and began to swell with misty-eyed nostalgia, I wondered if Stark's vision of the city was one that had already passed away into legend.

We may come to look back on *Shy Girl* in the same way we do Bannon's books, as a time capsule, a window onto a place and a community that have passed into history. Ultimately, *Shy Girl* and *Beebo Brinker* are not just dyke dramas. Their passions and agonies, for better or worse, reflect our lives, our culture, and our communities. Could young, destitute dykes like Alta and Beebo really make it in today's San Francisco? I doubt it. But maybe one day, inspired by books like *Shy Girl*, a new wave of crazy, creative young dykes like Alta and Beebo will be able to come here to create their own dramas and forge new relationships. Lately, as I wander the city streets and study the fresh young faces with bright eyes full of excitement and awe, I am somewhat hopeful. And I wonder what they've been reading. ❖

Alissa Chadburn is a San Francisco writer who aspires to having a little more drama in her life. Currently she's working as the Bay Guardian archivist.



The poetry of boy-whores

An interview with JT Leroy

BY MICHELLE TEA

About a year ago, JT Leroy rocked the book world hard with his incredibly fantastical and devastating debut novel, *Sarah*. It's hard to say which spurred more fascination: the novel — set in a fairy-tale-esque land of tranny truck-stop hookers with superheroic tendencies — or the legend of its young, reclusive author. Only 21 years old, a survivor of the streets and all the sex, drug, and money problems that often go with the territory, Leroy has rejected the limelight, prompting a truckload of rumors, most of them revolving around the notion that he doesn't actually exist.

With the publication of *Sarah*'s follow-up, the relentlessly brutal and flawlessly scribed *The Heart Is Deceitful among All Things*, the rumors that once were titillating seem almost offensive. *The Heart Is Deceitful* — being sold as autobiographical, and written by Leroy prior to *Sarah*, between the ages of 14 and 17 — is testimony to one boy's fight to exist in a world of adults who seem destined to destroy him, whether intentionally or by neglect. Leroy's prose soars, even as the narrative takes you deep into situations you'd rather not know ever happened to anyone, real or imagined. Perhaps that is why readers wonder whether there's a chance that Leroy himself is a fiction. It would lighten a lot of hearts to hear that the book is, too.

After being mentored by famously edgy writers such as Dennis Cooper and Mary Gaitskill, Leroy is poised to creep out of the shadows, at his own pace, and accept some of the glaring attention that his writings, for better or worse, have brought him. With a *Vanity Fair* photo shoot on the way and a bunch of film projects in the works, Leroy still spends much of his time holed up answering e-mails from kids who've survived similarly traumatic lives and find the same salvation in reading Leroy that Leroy presumably found in writing.

Bay Guardian: *Writing has been a survival skill for you. Has your writing process changed at all as a result of your daily survival becoming less urgent?*

JT Leroy: It's weird, but whenever somebody tells me they like the books or whatever, I feel really horrible. I feel like I'll never be able to do that again. I always feel that. And it's hard, too, 'cause you know, I have people saying, "I like *The Heart Is Deceitful* so much more." It makes me kind of angry. It's like the person who wrote that for all intents and purposes is

Continued on page 12

5 MORE REASONS FOR GAY PRIDE FROM COUNTERPOINT

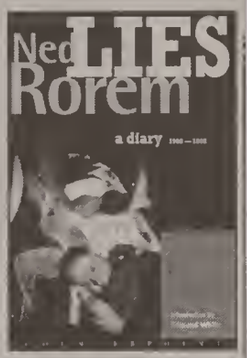


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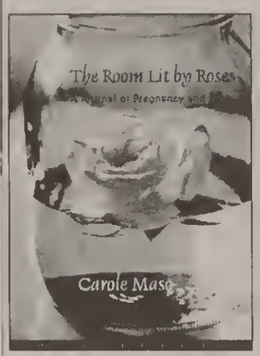
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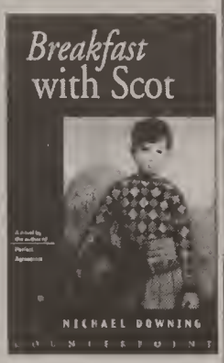
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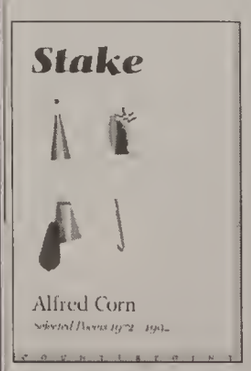
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Wednesday, July 11 at 7:30 p.m.
Trina Robbins
Author of ***Eternally Bad: Goddesses with Attitude,*** an irreverent tribute to mythological "bad girl" goddesses. Trina Robbins, feminist cartoonist, relates the tales of twenty nasty, bitchy, totally amusing and utterly enjoyable goddesses.

Tuesday, July 17 at 7:30 p.m.
Kristen von Kreisler
Author of ***Beauty in the Beasts: True Stories of Animals Who Choose to Do Good.*** Weaving moving anecdotes and fascinating interviews, von Kreisler debunks the idea that animals' compassionate behavior is driven purely by instinct or self-interest.

Wednesday, July 25 at 7:30 p.m.
Barbara Rose Brooker
Author of ***God Doesn't Make Trash,*** a moving account from interviews Brooker has had with those infected with HIV/AIDS.
Part of the proceeds from the sale of this book goes to UCSF AIDS Health Project and Shanti.

Leroy

From page 11

dead. I'll never be that person again. I could never write like that again. It's weird. I'm promoting a book by a person who basically doesn't exist anymore. I feel very bizarre about it. For better or worse I worked a lot of that stuff out. I was writing for my therapist and to read to Dennis Cooper, and now it's very different. I have this theory that instead of my brain expanding, it's shrinking and worn out. Maybe my arteries are clogged, and it's not getting enough blood to my brain or something. Then I sit down and write something, and it works out well, and I'm really surprised, and I think again, "Well, that will never happen again." I damn myself either way. If someone says it's good, I fuck myself, and if someone says it's bad, I tend to believe them more.

The thing is, I used to never think about what I was writing that much. I've been having to think about it more because I know folks are lookin' over my shoulder. I am still writing about my life, my obsessions. I lived all over and really got to see a lot that most folks don't, so I think it'll be a long time 'til the well is empty. The trick is writing about it in an interesting, meaningful way. That is the hard part. Before I didn't think about what folks would think 'til after it was done. I definitely feel more self-conscious. As I've gotten older, some of the old wounds have closed up. They're not such bleeding wells. It comes out, but it's not as direct. Also, my stomach for graphicness has changed.

The Heart Is Deceitful is kind of a prequel to *Sarah*. You can see a lot of the roots of *Sarah* in it. I think that all the attention is confusing. Because it does nothing to affect me day to day. I am still trapped inside my skin, and writing is still my only way toward relief.

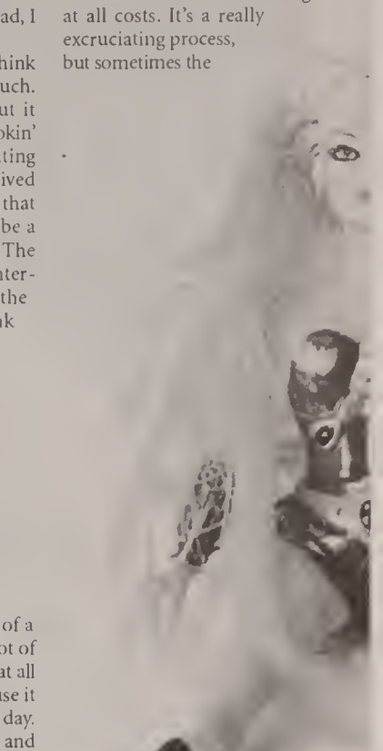
BG: *How do you think your writing may change as you emerge as one of the rarest of celebrities — a literary star?*

JTL: I got some swell writing jobs, and that keeps me very busy, and busy is good. I've been getting a few e-mails from folks telling me I should write something next that has more of a massive appeal, so I could make a lot of money and all that. And I wish I could. Then maybe I could have my own fucking room to write in, which is my dream. But really, I didn't expect anything like this. I used to wait for it to cure me. I mean if some paper said something good about me, I would lay down and wait to feel better. And no matter how many times I reread whatever it was, or if my book hit a best-seller list, shit didn't change. I was still hating myself, and I would have to cut or burn myself to feel something different, to self-soothe, as my therapist says. Nothing fixes it but hard work in therapy and taking care of myself the way I should. The inside work is the shit that makes me a better person. If I were out there, getting applause, I would be back in drugs in no time. The pressure to always write something better is difficult. First it was what will top *Sarah* and now the pressure to top *The Heart Is Deceitful*. I hate folks saying, "Can't wait to see what you do next!" I mean, I realize it is a compliment, but it is still scary. I just take it one day at a time.

BG: *What are your writing habits and rituals?*

JTL: I used to handwrite; most of *The Heart* was handwritten. I write on a computer now, and I prefer that. I write mostly at night. I sleep in two- to three-hour bursts, and usually a shitty dream wakes me up and I am wide-awake, 'til I write myself to sleep.

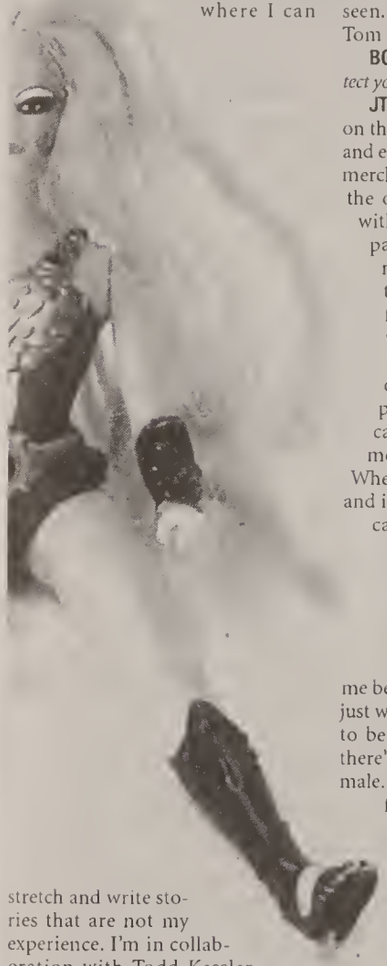
Sometimes I avoid writing at all costs. It's a really excruciating process, but sometimes the pain of not writing is worse. It builds up inside me, and I either do something really bad or I write. I started handwriting it all out and swore I would never do it any other way. Then when I got my book deal, I had to get a slave to dress up and play secretary to me. I would read it, and he would type; we would take breaks for me to let him whack it. Then when I was living at a place that had a computer, I got into e-mail, and I learned how to type from that. Slowly I started writing on the computer. Now it's all I do, and I love it. I tend to write all night.



BG: *I heard about all these intensely glamorous projects you're involved in, including a collaboration with Gus Van Sant and something for the makers of the* Rugrats *cartoon. How did you hook*

up with the Hollywood set, and what are the projects about?

JTL: It is still unbelievable to me in many ways to have Gus Van Sant making *Sarah* into a movie. There were other really great directors that were interested, like Stephen Daldry (director of *Billy Elliot*). When I found out Gus Van Sant wanted to make *Sarah*, it was a dream of mine, 'cause he is one of my all-time favorite directors. He has been wonderful and asked Patti Sullivan to write the screenplay. The first draft of *Sarah* is done, and I heard he really liked it. She is amazing. The three of us work together very closely. It is tight, the connection, like a family. I am also working with Gus Van Sant on a film for HBO. I am writing the screenplay, Diane Keaton is producing. It's really cool to work on projects where I can



stretch and write stories that are not my experience. I'm in collaboration with Todd Kessler [creator of *Blue's Clues*] and Rebecca Goldstein at No Hands Productions on an independent television series called *House Arrest*, an animated children's feature film. One of the guys working with us is involved with the *Rugrats* folk. And the story I am writing is unlike anything in my life, but it is filtered through me, obviously, so my issues are there. They are all wonderful folks to work with, and I get great toys! I got a bad crush on Steve from *Blue's Clues;* I heard he really dug *Sarah*. Do you think that means he will marry me? [*Laughs*]

BG: *I also heard about how you'll be revealing yourself in a* Vanity Fair *pictorial. What made you make such an abrupt change? Is it an exception to your rule of privacy?*

JTL: I have a really hard time with boundaries, and I'm trying hard to learn how to have them. To be interviewed places a lot of power in the other person, and if I am not comfortable with setting boundaries, then I am setting myself up as powerless in a sense, and that is not what I have worked hard in therapy to do. The piece for *Vanity Fair* was an honor for me. I was interviewed by the amazing Tom Waits and photographed by the righteous Mary Ellen Mark. It was amazing, too, because I have always loved the documentary film *Streetwise*, which was filmed and directed by Mary Ellen Mark's husband, Martin Bell, based on the work she did for *Life* magazine. It is a devastating documentary and really shows the world of street kids like no other film I've seen. That was where I first heard Tom Waits.

BG: *What has compelled you to protect your identity so fiercely all this time?*

JTL: When I was tricking, standing on the corner, you're standing there, and everyone is looking you over like merchandise in a store window. And the only way I could do that was with a lot of drugs. I find it very painful to be out in the world now, without drugs. I am getting used to it. I don't know how folks do it. It is like if you always wore sunglasses and suddenly you lost them, to be out in the day, you can hardly see. I find it painful to be looked at. I think I can hear what people think of me, and usually it's really bad. When I hear what they're thinking, and it gets really loud in my head, I can't turn it off.

Being off drugs and drinking is a whole new world. I change from day to day, so that's one reason why I really want to be out of the public view. I think folks get used to me being in a fixed role or identity. I just want to be able to be what I want to be whenever I want to. I guess there's already an idea of JT Leroy as male. That could be completely different if I decide to. And I don't want to be walking down the street and have someone say, "Hey, I know what you really are!" I want to figure out who I am before I take it on the road, you know? I don't know why folks aren't OK with that.

But I really like getting attention for nothing around how I look but for my writing. That is, like, the most surreal thing that could ever happen to me.

I do not embrace "fame" the way folks think I should. Why the fuck would anyone care that I'm not out partying and posing with all the stars. The funny thing is, I am doing more of that than I ever thought I could. And I know if I get more and more bold, I will get crucified for that. But really, who cares? I am just some dumb-ass writer! ❖

Michelle Tea is a cofounder of all-girl spoken word troupe Sister Spit and the author of Valencia.

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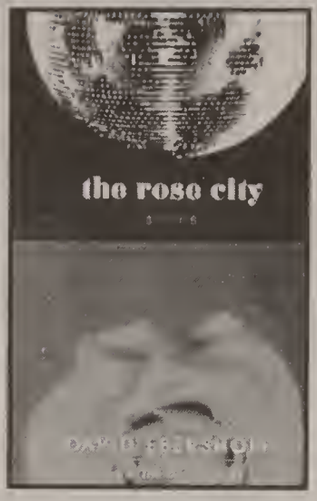
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The Rose City

By David Ebershoff.
Viking, 218 pages, $23.95.

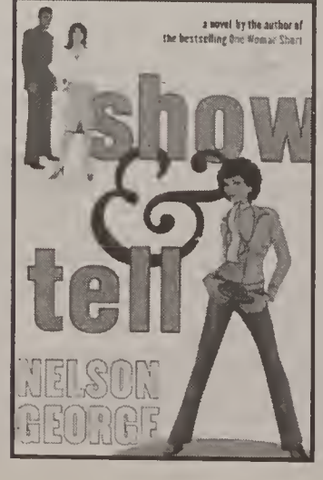
While David Ebershoff's new collection of stories, *The Rose City* (a follow-up to last year's novel *The Danish Girl*), contains nothing to shock, no Dennis Cooper bugaboos, no sex at all, in fact, it's twitchy with life. Good boys fill the collection's crystalline, beautifully drawn narratives, boys on the brink of manhood and its brimming promise of sexual experience. Ebershoff's innocents are well-off, good-looking, moored to genteel families in Boston and Pasadena, prone to the occasional bout of boyhood erotica — 13-year-olds in the bathtub, soaping each other with a heart-shaped sponge. There's 10-year-old Reggie, in "The Dress," whose early attempt at cross-dressing drives a widening gulf between him and his father. There's 18-year-old Billy, in "The Charm Bracelet," whose first night at a gay bar yields a pocketful of phone numbers and the fantasy of a "faceless man crushing him and then leaving a wad of fifties on the nightstand." Ebershoff returns again and again to this poised present, a time when "never again would life feel like this, with so much ahead, life ajar." Flash forward 40 years, and you get Ebershoff's only aging 'mo, the narcissistic, lonely Roland Dott from the title story, desperate for a hubby, no longer the belle of the ball, plucking his nose hair to stay groomed. Ebershoff is a bit too smitten with adolescence, with the glimpse of a white mound of underwear beneath gym shorts, and his women are too often grotesque obstacles — the abusive sister, the hectoring mother, the monstrous whore. But he's a lyrical and artful writer: "my sisters' voices rising and rising like engines finding only higher gears," "the shadows of the ginkgo trees swayed strangely on the sidewalk like a gray net thrashing with fish." And his best story, "Regime," holds a dose of menace in its telling of a high school freshman who discovers strength in self-starvation. Without food, without its partner, sex, Jon feels powerful, thin, and sterile. Then everything changes. In the steam room at the Pasadena Athletic Club he encounters a nameless man who forces a meal in a brutal fashion. (Taylor Antrim)

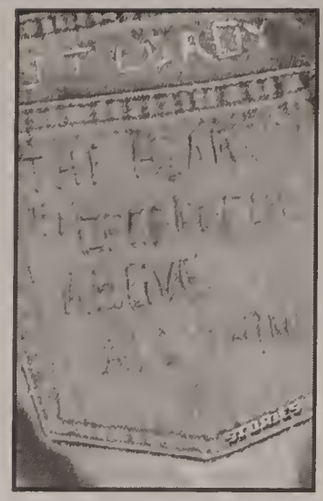
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By Nelson George.
Scribner Paperback Fiction, 224 pages, $12.

Naming one of a novel's main characters Millie Jackson and foisting a love triangle on her is like having a character named Johnny Cash who goes to Folsom Prison. Millie Jackson, R&B's best-kept secret, has written the box set on betrayal, with hundreds of songs along the lines of "When Are You Going To Tell Your Woman about Me?" Nelson George knows this, which is why the main character's fiancee in *Show and Tell* comes across as a wink to the reader when we first learn her name. George, the author of the awesome *Death of Rhythm and Blues*, uses black music as a subtle backdrop to his novel of infidelity and sexual confusion. Puff Daddy and Destiny's Child have replaced the countrified guitars, dirt-road voices, and weeping strings of Jackson and dozens of other old soul crooners, as George reminds us again and again. At the same time, the whole idea of cheating has begun to look old-school as well. *Show and Tell*'s hero, Dean Chance, first gets thrown off course when the talk show he produces takes a sexy turn and people at work start discussing the book *The Ethical Slut*. Chance, a very old-school guy, meets prodommes and music-video vixens. He ventures into swinger territory and finds out Millie's been having "cyber-sex" with another man. Millie's love triangle becomes a tangle. And our protagonist never stops being appalled and fascinated by people's excesses.

Show and Tell is an entertaining, if quick, read that really wants to explore the meaning of commitment and fidelity in the age of sex clubs and polyamory. But in the end neither book nor reader can quite escape those 1970s "woman wronged" songs. (Charles Anders)

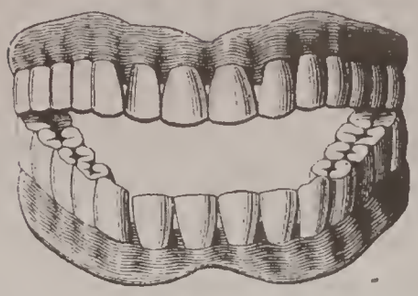




The Heart Is Deceitful above All Things

By JT Leroy. Bloomsbury, 224 pages, $23.95.

JT Leroy grabbed the literary community by its so-called balls with his debut novel, *Sarah*. His second book, a collection of stories, *The Heart Is Deceitful above All Things*, was actually written before his first, in notebooks. I tore through this book cover to cover in one night. There is a reason Leroy has been so well received in the highest echelons of the literary world: he deserves it. Now only 21 years old, Leroy is one of the top writers of my generation. Sad, twisted, and even darkly funny, Leroy takes us on a heart-wrenching journey through the landscape of his youth. His young mother, who emotionally abuses and blackmails him, his grandfather, a Baptist preacher who inadvertently teaches him to equate physical pain with love and acceptance, and countless stepfathers make up the book's colorful characters. Rape, meth labs, insanity, scripture, meteors, prostitutes, truckers, and S-M litter *The Heart*, and these hard-core subjects guarantee that there is never a page where the reader does not feel something intense. In "Lizards" a 12-year-old lot lizard (truck-stop hooker) named Milkshake tells Leroy that her mother is a crack whore, and the two prepubescent children innocently discuss how much their mothers need them. "Baby Doll" is full of gender unhappiness, confusion, rape, and the simple desire to be loved. In "Coal" Leroy's mother tweaks on crystal until the inevitable happens. Each of the 10 stories is a gem, woven together to paint a grueling portrait of one boy's terrifying life. If there is one book you read this summer, make it this one. Leroy is not only a mighty talent; he is a true survivor, deserving of the highest praise. The heart may be deceitful, but JT Leroy is not. (Cara Bruce) ❖



SELL ME A STORY

By K.M. Soehnlein

The joy of writing is the encounter with the imagination. You tune into your brain and listen to the story it wants you to tell. This is creation; it is the purest freedom I know. What follows is the hard part: finding your way to readers. After idling for years in the realm of the imagination, you must navigate the world of the *pitch*: crafting the perfect cover letter and plot synopsis, beefing up your literary résumé, trying to explain to an agent or an editor, in a sentence or two, what your novel is *about*.

I worked for five years on a novel about four turbulent months in the life of Robin Mackenzie, age 13. When his brother is injured in an accident, hovering between life and death, and his family is unraveling, Robin rebels against what has been expected of him: he cuts class, smokes pot, has sex with other boys. If someone asked me what the book was about, that's more or less what I told them: four turbulent months, etc. But I quickly learned that what I'd written was called something else: a "gay coming-of-age novel."

Then I discovered, in my frustrating search for an agent, the existence of a publishing industry truism: gay coming-of-age novels don't sell.

I eventually found an agent, the best kind of agent; her belief in my writing was stronger than her fear of industry truisms. The first round of editors she sent the book to responded, as is said in the trade, "with interest." This meant that individual editors were impressed, but they needed to convince others in their publishing houses before an offer could be made. And here's where the gay-coming-of-age dragon roared loudest. In the space of a couple of days, the "interest" evaporated and was replaced by apologetic phone calls: "The sales staff can't get behind it." "The marketing department said no." "Gay-coming-of-age doesn't sell."

Like all creative acts, writing a novel is essentially a foolish journey: innocent, private, hopeful. When it's dismissed, at the other end, based on a label that's been attached to it, and not because of literary merits, the shock is nothing less than a destruction of innocence. I've never heard of a writer beginning a new novel with the thought "I'm going to write a coming-of-age story." In fact, I can't recall the last time anyone, writer or not, employed the phrase "coming-of-age" in regular conversation. It seems to exist only for those whose business it is to reduce the complexities of growing up into digestible units.

Writing begins not with a statement but with silence: you wait for the characters to materialize and to speak, as in a vision, and then you do the hard work of translating this into text. You write from the truths you've learned, or the questions you still must ask, or what you've witnessed or wondered. If you're starting your first novel at a point early in your adulthood, you may want a subject from which you have some distance (enough to save the prose from self-indulgence and your own emotional blind spots). You may very well find what you need in the fertile territory of your youth. It's a healthy place to go. But throw same-sex desire into the mix, and before you know it, you're writing a dreadful, unsellable thing.

It's not fashionable to speak about homophobia, because we're all so *over it* these days. "Gay rights" has an antique ring to it. What's the point? The world has changed. *Move on.* About the gay-coming-of-age-novels-don't-sell formulation, however, let's speak plainly: the burden to overcome is "gay." Novels about *straight* teens heading toward maturity are published all the time; they're not called "straight coming-of-age stories" (just as no one ever uses the phrase "hetero-erotic" when talking about adult sexuality). They are deemed sellable because they are seen as universal, which is to say, respected as literature. Name a reason (other than homophobia) why the same isn't true for novels about gay teenagers.

A happy ending: my novel was published. It has been reviewed well. It has sold very well. I receive e-mails from readers — gay and straight — who tell me the story has made a difference in their lives. When given the chance — by a supportive agent, an open-minded editor, a readership smarter than given credit for — it is possible to shrug off the labels, to prove the truisms false.

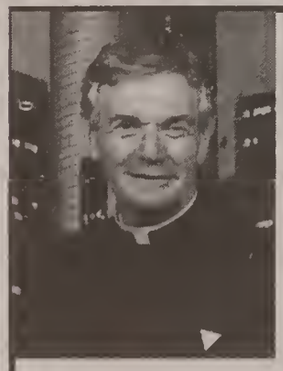
The moral of this tale, then, is what it was from the start, before the world intruded: write what you want to write. Write about the end of childhood. Write about a teenager discovering independence through desire. Write another novel about a dysfunctional family. Write it well. The struggle to be published awaits you at the end; you'll fight it one way or another, on someone else's terms. But for today, write what you must. Give your imagination that much respect. Give yourself that freedom now. ❖

K.M. Soehnlein's novel, The World of Normal Boys (Kensington Books) recently won the Lambda award for best gay fiction. His Web site is www.normalboys.com.

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STACEY'S EVENTS



Tuesday, July 10th @ 12:30
EVOLUTION OF A WRITER
Erika Krouse
Come Up and See Me Sometime
Inspired and informed by the brassy spirit of Mae West, *Come Up and See Me Sometime* is an entertaining and thought-provoking collection of stories that introduces a bright new voice in the world of women writers. From "The Fast," about a woman who seeks power and independence from the act of starvation, to "My Weddings," in which a discontented singleton relates a life spent attending the weddings of others, Krouse's stories chronicle universal experiences with a unique sense of humor. Please join us as Erika Krouse reads from her collection and discusses the writing process.

Wednesday, July 11th @ 12:30
Robert B. Stinnett
Day of Deceit: The Truth About FDR and Pearl Harbor
The great question of Pearl Harbor—what did we know and when did we know it?—has been debated for years. After 16 years of research, Robert Stinnett has reconstructed a paper trail revealing a plan to push Japan into war that circulated in the highest levels of the U.S. government. *Day of Deceit* chronicles the steps that led to the infamous attack, and a new afterword for the paperback edition includes select U.S. Navy documents uncovered just last year.

Friday, July 13th @ 12:30
Tiziano Terzani
A Fortune-Teller Told Me
Warned by a Hong Kong fortune-teller not to risk flying for a whole year, journalist Tiziano Terzani spent the next year traveling throughout Asia by foot, boat, bus, car, and train. Consulting soothsayers and shamans wherever he went, Terzani grew to understand and respect older ways of life and beliefs now threatened by the crasser forms of Western modernity. *A Fortune-Teller Told Me* is the extraordinary tale of Terzani's modern spiritual pilgrimage.

Monday, July 16th @ 12:30
Coleen LeDrew and Duane Elgin
Living Legacies: How to Write, Illustrate, and Share Your Stories
From new parents to grandparents, people are looking for ways to share their personal stories with their friends and loved ones. *Living Legacies* is a unique guide to writing, collecting, and preserving life stories. Offering thoughtful questions that will draw out events and memories, Coleen LeDrew and Duane Elgin will show you how to use personal information to write your story. Please join us as LeDrew and Elgin show how to tap into the power of our own unique and priceless stories.

Wednesday, July 18th @ 12:30
Kirk Johnson
To the Edge: A Man, Death Valley, and the Mystery of Endurance
When his beloved older brother committed suicide, journalist Kirk Johnson began running—running both to escape and to understand his loss. Johnson found himself running straight into the hell of Badwater, the ultimate test of endurance equal to five consecutive marathons through Death Valley. *To the Edge* is a gripping saga of Johnson's spiritual journey and his exploration of the limits of personal strength and endurance as he searches for redemption from his deepest and most personal loss.



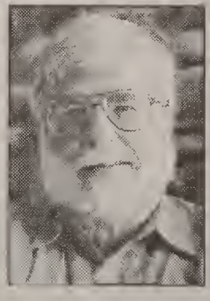
Zadie Smith
White Teeth

Rarely does a debut novel qualify as a literary event, a book that would be as highly lauded coming from an established literary star as from a Cambridge student who was writing chapters between exams. But *White Teeth* is such a book—a dazzling debut that introduced readers to a remarkable new voice perfectly suited for our times. A story of family and friendship set against the racial and cultural tapestry of post-imperial London, Zadie Smith's fun, intelligent, and invigorating novel was one of our staff favorites last year, and we're excited to welcome her for the paperback release of *White Teeth*.

Thursday, July 19th @ 12:30

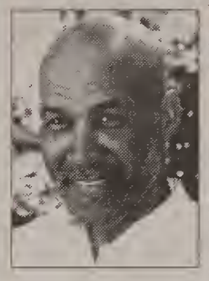
Thursday, July 26th @ 12:30
EVOLUTION OF A WRITER
Peter D. Kramer
Spectacular Happiness
Continuing a tradition of doctors bringing their acute observational skills to the craft of fiction—Anton Chekov, and Ethan Canin, among others—Peter Kramer, author of the bestselling *Listening to Prozac*, has written a provocative novel of ideas. *Spectacular Happiness* is the story of Chip Samuels, a devoted friend, husband, and father who has been blowing up bayfront trophy homes on Cape Cod to protest our wealth-and-status-obsessed culture.

Monday, July 30th @ 12:30
EVOLUTION OF A WRITER
Marisa Silver
Babe in Paradise
After receiving tremendous response for her story published in *The New Yorker*, Marisa Silver has produced a stunning collection of short stories set in the shifting social landscape of Los Angeles. But none of the characters in *Babe in Paradise* are part of the glamor and success of Hollywood. Instead, each of them struggles from the periphery with everyday desperation and life-altering conflicts. Join us as Marisa Silver reads from her stories and discusses the writing process.



Tuesday, July 31st @ 12:30
Robert Glatzer
Beyond Popcorn: A Critic's Guide to Looking at Films
Summer is the season for movie blockbusters, but how do you decide which movies are destined to be must-see classics and which will be relegated to the video store bargain bin? Film critic and radio host Robert Glatzer's new book *Beyond Popcorn* is an insightful guide to the art of watching movies that can help fans think like a critic and decide for themselves what's worth seeing. Glatzer analyzes several films and explains the basic elements of writing, directing, and acting, as well as including a list of the films that everyone should see before they die.

Affiliate Events



Tuesday, July 17th @ 6:00pm
THE COMMONWEALTH CLUB
Robert O'Meally
Living with Music. Ralph Ellison's Jazz Writings
Ralph Ellison is most celebrated in American literature as the author of *Invisible Man*, but many readers do not know that Ellison's first great passion was music. An accomplished trumpeter, Ellison wrote widely on jazz for more than 50 years. In *Living with Music*, jazz scholar Robert O'Meally has collected the very best of Ellison's jazz writings. *Please note: This event will not take place at Stacey's. For reservations and more information, please call 415-597-6705.*



Thursday, July 19th @ 11:45am
THE COMMONWEALTH CLUB
Henry Kissinger
Does America Need a Foreign Policy?
Viewing America's international position through the immediate lens of policy choices rather than from the hindsight of historical analysis, Henry Kissinger has written an eye-opening account of the United States' current role as the world's dominant imperial power. *Does America Need a Foreign Policy* offers both an invaluable perspective on the state of the Union in global affairs, as well as a careful, detailed prescription on how we must proceed. *Please note: This luncheon event will not take place at Stacey's. For reservations and more information, please call 415-597-6705.*



Monday, July 30th @ 6:00pm
THE COMMONWEALTH CLUB
Warren Farrell
Father and Child Reunion
Frustrated with the conventional wisdom about the nature of fatherhood, and with popular perceptions of the role of the father in the modern American family, Dr. Warren Farrell, author of *Why Men Are the Way They Are*, has written a thoughtful and engaging book to demolish these notions. Farrell draws on evidence from court cases, national statistics, and other sources to show that the judicial system, media, and the government have often made dads "the enemy," stripping men of their parenting rights and separating them from their children. *Please note: This event will not take place at Stacey's. For reservations and more information, please call 415-597-6705.*



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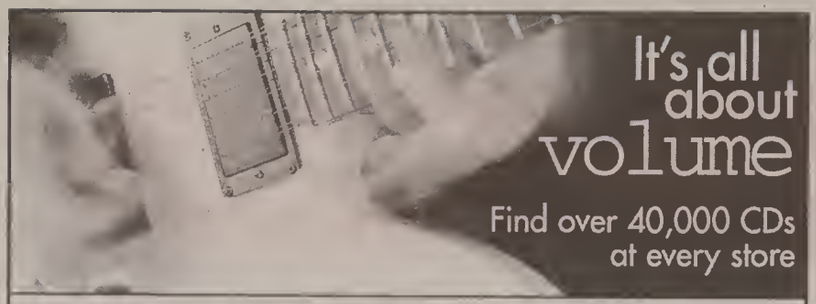
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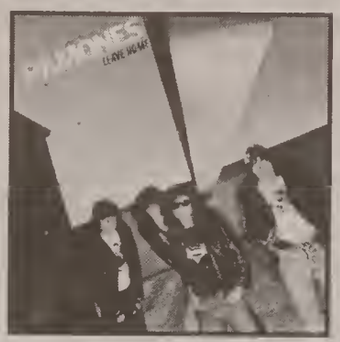


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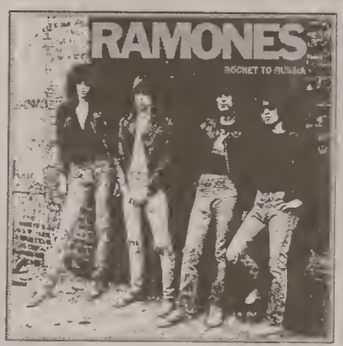


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Dub motion

Dub began as the B-side to the A-side. But three decades later, while the heart and fire of the new roots movement continues to burn down yard, new dub floats outside of Jamaica. College radio and club DJs like the Dub Mission crew (and, notably, not reggae radio jocks) bring these worlds together in their playlists and sets. Yet, with few exceptions (Sly and Robbie come to mind), the artists and producers in these genres have never seemed to meet.

Instead, new dub artists like the brilliantly quirky Ryan Moore, who records as Twilight Circus Sound System, tend to work in isolation. Moore records in the Netherlands, not exactly a hotbed of anything. His album, *Volcanic Dub*, floats in an ether world; it uses metaphors of lava and tectonics to suggest a new dub movement that is still taking shape. Moore's live performances and DJ sets confront the question, can headphone music move a critical mass?



New school: Jah Warrior blends traditional dub sounds and digital technology.

Victor Axelrod, a.k.a. Ticklah, is about to find out himself. Hailing from the multiculti, gentrified, bookstore-littered neighborhood of Park Slope, the keyboardist for Afrobeat collective Antibalas has played behind Johnny Osbourne and Sugar Minott and remixed Mary J. Blige and Les Nubians. His *Hi-Fidelity Sessions Presents: Roots Combination* is seeing the light after spending much of the past decade in a state of refinement.

"It's funny that it's finally coming out now, because when we made it, it was the height of Shabba Ranks and dancehall," he says. He began recording *Roots Combination* on a lo-fi Tascam four track–cassette studio while in college. There are no cheesy synthesizers but instead fine arrangements of real brass. The one-drop is less often programmed than played in real time. Ticklah is an unrepentant traditionalist, a permanent enrollee in the Blood and Fire school. "General Tso," for instance, seems designed to sound as if it came from the same session that produced Tappa Zukie's "Dub MPLA." "Spoony Bill" and "Painful Dub" are original riddims, densely layered and lovingly mixed. It all comes together on Sluggy Ranks's blazing "Nah Bow Down," a track that summons blood and fire in timeless fashion.

If Twilight Circus and Ticklah are stepping out into a burgeoning movement, Portland's BSI label crew is busy linking artists like them all up. *King Jammy Meets Dry and Heavy in the Jaws of the Tiger* is an edgy, exhilarating clash of Tokyo's top-ranking roots band and the Kingston-based Tubby protégé who launched the digital dancehall era. BSI's next project, *Henry and Louis Meets Red and Blue*, links Bristol club visionaries Smith and Mighty and More Rockers with Jamaican singers in a new roots format.

This interest in commonality and continuity is shared by British new dub stars. London's Steve Mosco, who records as Jah Warrior, became a devotee of Jah Shaka's vibrant sound system during the early '80s as dub gave way to digital dancehall. While Jah Warrior's early recordings heavily focused on traditional dub, he has moved more recently to collaborate with roots artists such as Prince Alla, Earl Sixteen, and Alton Ellis. "We use the roots tradition for what we do but we also add our own input, fusing hi-tech with that tradition," he says.

On *Jah Warrior Showcase Volume 2* digital programs blend with nyabinghi drumming, rootsy melodies, and melodica with state-of-the-art mixology, striking a balance between past and future. For Prince Alla's "Be Careful" the riddim is built around an electro-snare pattering like rain on a tin roof, a perfect backdrop for Alla's soulful lyric. Loading such vocals and their crowded, angular versions back-to-back, Jah Warrior attains a seamless convergence of new roots and new dub, a feat that could not even be attempted in today's Jamaica.

Black Brit Kelvin Richard, son of immigrants from the island of Dominica, attended local youth dances where reggae played alongside funk. "We take hip-hop breaks, trance melodies, jazz phrasings, and reggae sonics and attitude, and we make dub," he says. His Dub Funk Association project began in 1992 as a way of bridging the influences and issued confounding sides that anticipated developments in instrumental hip-hop, drum 'n' bass, and 2 step garage.

Roots of Dub Funk brings together artists from Australia, Europe, and England in an expansive view of dub as originator and innovator. The Interruptor's "The Return of Sleng" blurs the line between the supposed end of dub and beginning of digital dancehall by reviving the Sleng Teng bass line with goofy Godzilla samples, techno wooshes, and a heart attack–hyper break. DFA's "Hard Back Youth" is a dark, atmospheric crawl toward a bleak future, the darkest of '70s dub updated with a sense of post–hip hop, postglobalization dread. Here, dub isn't merely echo and displacement; it's the sound so inclusive it's in danger of either dissipating in its vastness or of bringing it all back together again. ❖

Twilight Circus Dub Sound System, *featuring Ryan Moore plus DJ Sep and special guest DJ Tomas (Umoja Sound System/XLR8R), plays Sun/24, 9 p.m., Dub Mission, Elbo Room, 647 Valencia, S.F. $8. www.dubmissionsf.com.*

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June 20
Wednesday

A band apart The idea of a fairly obscure band writing and scoring a fairly obscure musical to document its own rise to relative obscurity is interesting in itself. Pair that concept with *Rent* director Michael Greif, and the wacky result is ***Betty Rules: A Guy from Atlantic Wants to Sign Us!,*** an unconventional autobiography of Betty, an NYC all-girl rock group. The trio is composed of two Jewish lesbian sisters, Elizabeth and Amy Ziff, and their partner in crime, Alyson Palmer, whom they met during a brief stint in the clink almost 20 years ago. Think of it as a refreshing spin on *Behind the Music*, one that bypasses all the boring band-forming talent searches and first-job profiles and goes straight to jail. Instant gratification. *Through July 29. Previews Wed/20–Sat/23; Wed/27–Sat/30; Tues/3; July 5, 8:30 p.m. Opens July 6, 8:30 p.m. Runs Wed.–Sat., 8:30 p.m.; Sun., 2:30 p.m., Fort Mason Center, Magic Theater, Marina at Laguna, S.F. $8–$30. (415) 441-8822.* (Sarah Lidgus)



The story of us: Rock trio Betty go behind the music DIY-style with *Betty Rules: A Guy from Atlantic Wants to Sign Us!* See Wed/20.

June 21
Thursday

Roll of thunder Providence, R.I.'s **Lightning Bolt** — a bass (Brian Gibson) and drum (Brian Chippendale) outfit — have been attracting attention with their belligerent, deafening, speed-driven style. Their most recent release, *Ride the Skies* (Load), gets their sound across, but the twosome really shine in their impromptu performances at live shows. The emerging acclaim of improvisational noise acts like L.B. (including Providence's Black Dice and San Francisco's Total Shutdown) has been bemoaned by punk purists who dislike these bands for their academic "appropriation" of elements from jazz, prog rock, and hardcore, but L.B. reach far beyond borrowing and emulating. Their frenetic discord is undeniably all their own. Tonight Lightning Bolt play with Last of the Juanitas, Vida Blue, and Bottled Og. *9 p.m., Kimo's, 1351 Polk, S.F. $5. (415) 885-4535. (Also Sun/24, Covered Wagon Saloon, 917 Folsom, S.F. Call for price. 415-974-1585.* (Sarah Han)

Chow down She's back, and she's more innovative than ever. ODC Theater artist in residence **Sara Shelton Mann** launches *Monk at the Met: Feast of Souls,* a multidisciplinary work hewn from the collaborative efforts of composer Norman Rutherford, videographer Austin Forbord, lighting designer Matthew de Gumbia, filmmaker Jeffrey Fitzsimmons, and historian Elaine Katzenberger. The piece takes on the big themes — life and death — and filters them through the memories of one 2,000-year-old soul. Mann's trademark disciplined yet spontaneous choreography (as seen in her work with the now disbanded Contraband) is sure to make *Monk* memorable. *Through July 1. Thurs.–Sun., 8 p.m., ODC Theater, 3153 17th St., S.F. $18. (415) 863-9834.* (Cheryl Eddy)

June 22
Friday

Dishing it out Can you believe it? **Star Death,** a rising feminist art punk trio from St. Louis, have actually had boy-dominated audiences tell them to go home and do the dishes. Certainly that would never happen here, especially on the eve of the gay community's equivalent of the High Holidays. Guess the Midwest presents more obstacles to acceptance for women who want to fuck up sweet melodies with dissonance and noise. The band's debut release, *Sweetness Killers* (No Loyalty), does just that. Opening acts include those crusty metal harpies from Portland, the Haggard; their Heartcore labelmates Running Ragged (with Claire from San Francisco's Little Deaths); and San Andreas. Of all the queer things to do this weekend, this one makes a great prelude to tomorrow's Dyke March. *9 p.m., Kimo's, 1351 Polk, S.F. $5. (415) 885-4535.* (Deborah Giattina)

Dirty beats Those dusty-fingered beat miners and purveyors of hardcore East Coast funk the **Beatnuts** are in town, ready to drop their twisted hip-hop sounds on heads in the Bay. Hardly the group to preach with the you-must-learn verbals typical of counterparts such as KRS-One, JuJu and Psycho Les compose sex- and violence-filled raps worthy of an award from the Profane Hall of Fame (if there were one). The primal urgency of their rhymes might not be readily embraced by the mainstream, but their infectious beats are capable of pleasing both the discerning hip-hop listener's aural cavities and the wiggling booties and dancing feet of the party seekers. Arsonists, Missin' Linx, and Greg Nice of Nice and Smooth open. *7 p.m., Maritime Hall, 450 Harrison, S.F. $18–$20. (415) 974-0634.* (Michael Gadd)

Come on, Aileen If you think "lesbian prostitutes who kill" sounds more like material for a midday *Jerry Springer* crapfest than for an opera, it's time to snuff out those preconceived notions and shoot down to the world premiere of ***Wuornos.*** This contemporary opera by Bay Area composer and librettist Carla Lucero is based on the eccentric life and times of serial killer Aileen Wuornos, a former sex worker now on death row after being convicted of murdering seven men. *Wuornos* bravely explores and critiques a gnarly mix of issues, including the institutionalized abuse of women and the roles of religion and media in society. No one is safe in this production — even the teddy bear gets it. *Fri.–Sat., 8 p.m. (also Sat., 2 p.m.); Sun., 4 p.m., Yerba Buena Center for the Arts, 701 Mission, S.F. $30–$60. (415) 978-2787.* (Lidgus)

June 23
Saturday

Dive in Well, we have the Pride Guide for ya (see "Good Queer Fun 2001," page 28), but the truth is that there really ain't much going on today outside of the Pride realm, so why not celebrate accordingly? The swanky Backflip is hosting the fifth annual **Splash/S.F.,** a pool party that's bound to be ground zero for manly mayhem and sapphic shenanigans. It's the official, ahem, warm-up for the big ReUNION party at City Hall, and if you close your eyes, you can almost smell the coconut aroma of a hundred bottles of suntan lotion. DJ Trane Amaro will be providing the soundtrack to what should be (weather permitting) some hot, studly fun in the sun. *Noon–6 p.m., Backflip, Phoenix Hotel, 601 Eddy, S.F. $15. (415) 771-FLIP.* (Steve Robles)

June 24
Sunday

Sweet tart Hey, little rebel girl, after a long weekend of avoiding overdressed yuppies at the dance clubs and drunken loudmouths at the local bars, tonight is your night. **Tart** is a dyke-oriented dance party that offers the best of the promoters' regular night, Rebel Girl, with a few added bonuses: an all-'80s theme, plenty of female-fronted bands on the playlist, and go-go dancers. And unlike in the sweaty, packed venues of postmillennial SoMa, the only meat in this market is the thick cuts of rock 'n' roll served up by DJs China G and Wax Chef. That means you can feel comfortable dressing down, laying back, and living it up at a club where you're in charge ... and there ain't no rebellin' against that. *9 p.m., Cafe du Nord, 2170 Market, S.F. $7. (415) 861-5016.* (Ali Neff)

June 25
Monday

Meow mix Ever started your workweek off with a little "firkey-toodlin' feline monkeyshines"? I'm assuming not, unless you've already witnessed the colorfully self-described act of Miss Kitten on the Keys, a.k.a. Suzanne Ramsey, who paws the ivories in a ragtime-era bustier. This time around her naughty decadence is enhanced with guest crooning by a few of her cohorts from the Tin Pan Alley Frisky Frolics, as well as Polkacide

BETTY PHOTO BY JEAN-CHRISTIAN BOURCART

Hot spot



Wearing only a G string: The flesh-baring extravaganza Live Nude Bands returns, with PBR Street Gang and Shive Madigan from Bonfire Madigan among the daring souls willing to strip down for a good cause.



Once again Pride Week is upon us, and what says Queer Pride better than a night full of 100 percent rock action? The third incarnation of Live Nude Bands kicks off this weekend's festivities with two handfuls of hot local talent. Sixteen groups of all colors, shapes, creeds, and orientations take over the main stage and the Fillmore's upstairs lounge. From the gonzo pop of the Blast Rocks!!! to the ribald (white) trash rock of PBR Street Gang to fantastic Bonfire Madigan's punk with strings and Zen Guerrilla's two-fisted assault, it's a guaranteed blowout night. While pants are required to get in the door, once the starting flag is waved, pretty much anything goes (and if the past two incarnations of LNB are any indication, pretty much everything will). And since profits from tonight's show benefit the Bay Guardian Community Fund, you can have a queerific good time watching your favorite rockers (potentially) doff their duds for a good cause. *Fri/22, 8 p.m., Fillmore, 1805 Geary, S.F. $12.50. (415) 346-6000.* (John O'Neill)

front person Ward Abronski and the fiery Miss Cherry Bomb. The audience is encouraged to join in a group catharsis and sing away those Monday blues. (You've been warned.) *9:30 p.m., Rite Spot Cafe, 2099 Folsom, S.F. Free. (415) 552-6066.* (Lidgus)

June 26
Tuesday

Superpower pop A meeting of the minds at



Kiss or kill: Kristin Norderval (left, as serial killer Aileen Wuornos) and Sarah Helen Land (Syrena) perform in Carla Lucero's opera *Wuornos*. See Fri/22.

naling the apocalypse or a hint that the album might be worth spending your milk money on. We're all still here, and we should thank the band, if not for saving our lives, then at least for consenting to make such glorious, shining power pop in between a host of other musical endeavors (Carl Newman's Zumpano, Dan Bejar's Destroyer, Neko Case and Her Boyfriends, etc.). So many projects, so few opportunities to play with temporal reality — who knows when the whole gang will make it into town again. Best to catch them tonight, with the Plus Ones. *9 p.m., Great American Music Hall, 859 O'Farrell, S.F. $9. (415) 885-0750.* (Lynn Rapoport)

Spirit of '67 From its humble origins in founder Bruce Baillie's backyard, Canyon Cinema has grown into an international distributor of independent and experimental film. **'Blockbusters' from 1967** (presented by San Francisco Cinematheque and the Pacific Film Archive) re-creates the program of November 16, 1967, the first screening under operations manager Edith Kramer, whose organizational skills helped bring Canyon's films to a wider public audience. A rare snapshot of avant-garde cinema in the 1960s, the program includes Robert Nelson's satirical "Oh Dem Watermelons," Baillie's impressionistic "Castro Street," Bruce Conner's "A Movie," Jud Yalkut's "Turn Turn Turn," Stan Brakhage's "Songs 6, 7, 8 and 16," and Jerry Abrams's "Mainstream," which the Canyon catalog describes as "a fresh dip into oblivion." *7:30 p.m., New PFA Theater, 2575 Bancroft Way, Berk. $7. (415) 822-2885, www.sfcinematheque.com.* (Alec Nevala-Lee)

June 27
Wednesday

Marks the spot You cannot say no to the **Ex**. With their old-school sensibilities and experimental tendencies, the Amsterdam-based combo have something for any fan of rock, and they have it in spades: angular rhythms, innovative melodies, and sociopolitical lyrics that have helped fuel the punk, DIY, and squatter movements for the past 23 years. No wonder friends such as Fugazi, Tortoise, and the Dog-Faced Hermans have stood in line to collaborate or tour with the Ex. With their Dutch home address, they don't make it this way too often, so don't fight it. All you can do is show up tonight, hold your drink tight, and say, "Yes." Black Heart Procession and Winfred E. Eye open. *9 p.m., Bottom of the Hill, 1233 17th St., S.F. $12. (415) 861-5016.* (Neff)

The Bay Guardian *listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, date and time, venue name, street address (listing cross streets only is not sufficient), city, telephone number readers can call for more information, telephone number for media, admission costs, and a brief description of the event. Send information to Listings, 520 Hampshire St., S.F. 94110; fax to (415) 487-2506, or e-mail to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. We regret we cannot accept listings over the phone.*



Old soul: Sara Shelton Mann's *Monk at the Met: Feast of Souls*, with Kathleen Hermesdorf (pictured here), sifts through 2,000-year-old memories. See Thurs/21.

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Aquarius Records is about as common an occurrence as the planetary alignment in *Tomb Raider* that turns time into goo. When the store's staff all cheerily exalted the **New Pornographers**' *Mass Romantic* (Mint), it was either an omen sig-

PBR STREET GANG PHOTO BY JAY SULLIVAN. *WUORNOS* PHOTO BY LIZ ZIVIC, *MONK AT THE MET* PHOTO BY ANDY MOGG, BONFIRE MADIGAN PHOTO BY BRYNN GELBARD

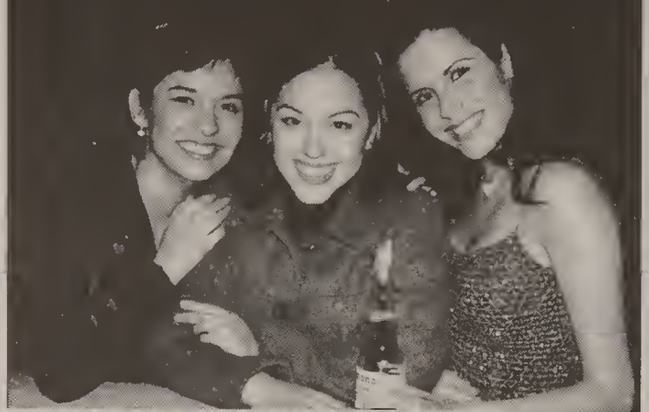
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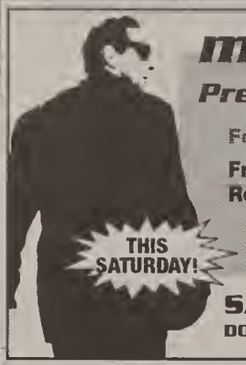
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music

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wednesday 20

Rock/blues/hip-hop

Blue Reptiles *Blue Lamp. 9:45pm.*
Cheaps *Covered Wagon Saloon. 9pm.*
Coldplay *Warfield. 8pm, $22.50.*
Famous Faces, Spinning Jennies, Brad Brooks *Hotel Utah. 8:30pm, $5.*
Eoin Harrington Band *Johnny Foley's. 9pm.*
Kali, Electric Peach, Amazon Mollies *Paradise Lounge. 7pm, $7.* With Bern, Einstone, Paula O'Rourke, Wendy Waller, Pi, Amy Meyers, Natasha and Exit West, and Amy Camus in the upstairs lounge.
Nada Surf, Sheila Devine, Ultimate Fakebook *Bottom of the Hill. 9:30pm, $7.*
Netwerk: Electric *Boom Boom Room. 9:15pm, $5.*
Open mic *Ireland's 32. 9pm.*
Open mic *Nickie's BBQ. 8pm.*
Pure Ecstasy *Top of the Mark. 8:30pm, $8.*
Bobby Rush *Biscuits and Blues. 8:30 and 10:30pm, $15.*
Smog *Great American Music Hall. 9pm, $12.*
Stereo MC's *Slim's. 9pm, $20.*
Top Hands *Elbo Room. 10pm, $6.*
West by God, Tracy Lyons *Last Day Saloon. 9pm, $3.*

Bay Area

Anal Cunt, Be Numb, Fall Silent, Faceplant, Pillage *Stork Club. 9pm, $5.*
Chrome Johnson *Fourth Street Tavern. 9:30pm.*
Open mic *Club Muse, 856 San Pablo, Albany; (510)528-2878. 7pm.*
Spudnig *19 Broadway. 9pm.*
Randy Todd *Bison Brewing Company. 10pm.*
Wavelord *Jupiter. 8pm.*
Charles Wheal *Cato's Ale House. 6pm.*

Jazz/new music

Don Asher and Kent Cohea *Moose's. 8pm.*
Jules Broussard, Ned Boynton, and Bing Nathan *Enrico's. 7pm.*
'Carnival Ad Nauseum' *Kimo's. 8pm, $5.* With Rudis-Custodio-Diaz-Infante, Nihil Communication, and Zardoz.
Kevin Gibbs *One Market Restaurant. 7pm.*
Hot Club Trio *Gordon's House of Eats, 500 Florida; 861-8900. 9pm.*
Mark Levine Trio *Jazz at Pearl's. 9pm.*
Al Marshall Trio *Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.* Also Thurs/21, Sat/23.
Jason Myers Trio *Houston's, 1800 Montgomery; 392-9280. 6pm.* Also Thurs/21, Sun/24-Tues/26.
Greg Osby *Bruno's. 9 and 11pm, $15.* Through Fri/22.
Al Pacheco Jazz Band *Skip's Tavern. 7pm.*
Barre Phillips and Stefano Fogher *Alliance Française de San Francisco, 1345 Bush; 775-7755. 8pm, $12.*
Riccardo *Jillian's, Metreon, Fourth St at Howard; 369-6100. 4pm.* Also Tues/26.
Ricardo Scalas *Top of the Mark. 4pm.* Also Thurs/21-Fri/22, Mon/25-Tues/26.
Tom Shaw *Carta. 7pm.*
Swing Session *Cafe Cocomo. 9:45pm, $8.* Dance lesson at 8pm.
Charles Unger Experience *Les Joulins. 8pm.* Also Fri/22.
We Three *John's Grill, 63 Ellis; 986-0069. 6:30pm.* Also Thurs/21-Tues/26.

Bay Area

Gateway Trio *Yoshi's. 8 and 10pm.* Through Sun/24.
Judy Hall *19 Broadway. 6:30pm.*
Jazzschool student recital *La Note Cafe, 2377 Shattuck, Berk; (5100 845-5373. 4pm.* Through Thurs/21.
Bob Schoen Jazz Quartet *Anna's, 1801 University, Berk; (510) 849-2662. 8pm, $2.*

Folk/world/country

Boca do Rio *Butterfly. 6:30pm.*
Orquesta Universal *Pier 23. 10pm.*

Bay Area

Cliff Eberhardt *Freight and Salvage. 8pm, $15.50-16.50.*
Gator Beat *Ashkenaz. 9pm, $8.*
Cole McRory *Beckett's, 2271 Shattuck, Berk; (510) 647-1790. 8:30pm.*
O.V. Michaelsen *Minnow, 1700 Clement, Alameda; (510) 337-9190. 9pm.*
Whiskey Brothers *Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.*

Dance clubs

Arrondissement *26 Mix. 7pm.* Citroën spins French music from the 20th century.
Audible Colors *The Top. 7-10pm.* Downtempo with Schnezzy, Damo, Nicole, and guests. *10pm-2am, $5.* House music with Tasho and guest Eliga Mayhew.
Beat Lounge *Glas Kat. 6-9pm.* Alternative and trip-hop with DJ Dan and Will Lemon.
Bondage A Go-Go *Cat Club. 9pm-3am, $7-10.* With DJs Damion and Fernando.
Chiclett *Paradise Lounge. 8:30pm, $5.* '60s dance party.
Construction *An Sibin. 10pm-2am, $5.* Torque and Huey spin house music.
Construction *330 Ritch. 10pm.* With David Garcia and Joey Mazzola.
Dark Sparkle *Cafe du Nord. 10pm, $5.* '70s and '80s music.
Dig the Pony *Pow! A Cocktail Lounge. 9pm-2am.* With Chulada and weekly guests.
Discover *Ruby Skye. 9pm-3am.* House music with rotating residents and guests Jeno and Maurice. Record-release party for Psychofunkodiscodelic.
Element *Cellar. 9pm-2am.* Drum 'n' bass and 2 step with residents and guest Ms. E.
Elephunk *Rasselas. 9pm-2am, $7.* Hip-hop and funk with residents.
Exotica *Glas Kat. 9pm-2am.* Go-go dancing with the Men of Exotica and Go-Go Tribe and funk, disco, and house music.
Gather Round *Fuse. 10pm-2am.* With Cinnamon Underpants and DJ Design.
Goddess *Blind Tiger. 10pm-2am, $3-5.* With Paul Hemming and Lu-Lu.
Indulgence *Starlight Room. 7pm.* With DJ Bruce.
Loofa *Light, 839 Geary; 474-3216. 10pm-2am, $3.* With Barefoot and friends.
Mind, Body, and Soul *Butter. 9pm-2am.* House, progressive house, and breakbeats with residents and guest Masao.
Modular Lab *Edinburgh Castle. 10pm.*
Nessun Dorma *HiFi. 10:01pm.* House music.
Poly's Playhouse *Hush Hush Lounge. 9pm-2am, $4.* With DJ Polywog and the Tadpoles and guests.
Progress *Liquid. 10pm-2am, $3.* Techno and trance with residents.
Qool *111 Minna St. 5-9pm, $5.* Pan-techno lounge with DJs Spesh, Gil, Hyper D, and guests.
Recline *AsiaSF. 7pm, $5.* With Pause, Jamo, and Wisdom.
Red Wine Social *Dalva, 3121 16th St; 332-5800, ext 211. 10pm-2am.* With Toph One.
Rhythm in Motion *Storyville. 10pm, $5.* Reggae, R&B, and hip-hop.
El Rio *7:30pm.* Javier spins classic Latin music.
Rock vs. Hip-Hop *Royale. 9:30pm-2am.* With Ted Shred.
Royal Lounge *Dot Restaurant, 1611 Post; 922-7788. 9pm-2am.* House music with rotating residents.
Salsa Con Clase *Roccapulco, 3140 Mission; 648-6611. 8:30pm.*
Sangria *Backflip. 6-10pm.* With Didje Kelly and Russell Vargas.
Séance *Backflip. 10pm-2am, $5.* With rotating residents.
Skin *Make-Out Room. 10pm-2am, $5.* World beat with resident Soulsalaam and a guest performance by Lokole.
Sweet Spot *Club 238, 238 Columbus; 434-1308. 9pm-2am.* Hip-hop, R&B, and reggae with Joe Quixx, Fuze, and Kevvy Kev.
Water Garden *Butterfly. 10pm.* With Label.
Wednesday Sessions *Galaxy. 9pm-2am, $5.* House music with rotating residents and guest Travis.
Wednesdaze *Bohemia, 1624 California; 474-6968. 6pm-2am.* House and techno with rotating residents.
Wiggle *Tongue and Groove. 9pm, $5.* Deep house and spoken word with Freak, Mud, and Zaxxon.

Bay Area

Ascension *Blake's. 9:30pm, $5.* House and trance with DJs D, Joey Mazzola, Alex Van Dune, and guests.
Flavors *Ramada Inn, Chibbo's Bar and Grill, 920 University, Berk; (510) 496-3450. 10:30pm.* Open mic and urban soul with Uno and Scientific.
Club Fusetti *10pm.* Salsa and merengue. Salsa lessons at 8pm.
Radio *435 13th St, Oakl; (510) 451-2889. 10pm-2am.* '60s ska and Jamaican dub.
Soulvation *Ruby Room. 10pm-2am.* With DJ Kitty.

Classical

Mozart Festival symposium *Davies Symphony Hall, 401 Van Ness; 864-6000. 7pm, $25.* The festival opens with an evening of music and conversation led by mezzo-soprano Frederica von Stade and pianist Emanuel Ax.
San Francisco Opera *War Memorial Opera House, 310 Van Ness; 864-3330. 7:30pm, $23-165.* A performance of *La Traviata* is given as part of the monthlong Verdi festival. Through Sat/30.

thursday 21

Rock/blues/hip-hop

Brenda Boykin and Home Cookin' *Boom Boom Room. 9:15pm, $4.*
Brass Monkey *Blue Lamp. 9:30pm, $5.*
Clientele, Dealership, Rubymar *Bottom of the Hill. 9:30pm, $10.*
Lloyd Cole and the Negatives, Jill Sobule *Slim's. 9pm, $20-22.*
Deborah Coleman *Biscuits and Blues. 9pm, $10.*
Crush Story, Beat Crusaders from Tokyo *Edinburgh Castle. 10pm.*
Enda, Lean, Mimsies, Canvas *Pound-SF. 8pm, $8.*
Sarah Franklin Band *Cellar at Johnny Foley's. 9pm.*
Albert 'King' Giles *Skip's Tavern. 7pm.*
Grandaddy *Amoeba Music. 6pm.*
Lady Bianca *City Center Plaza, 555 City Center, Oakl; (510) 628-9170. 5pm.* "Summer Sounds" concert series.
Ledisi and Anibade *Cafe du Nord. 10pm, $5.* With DJ JJ.
Lightning Bolt, Last of the Juanitas, Vida Blue, Bottled Og *Kimo's. 9pm, $5.* See 8 Days a Week, page 66.
Mojo Madness *Johnny Foley's. 9pm.*
Len Patterson *Paradise Lounge. 6pm.*
Planbng Seeds, Lavish Green, People, Sol Americano, Dperator Generator, Acid King, Canyon Kreep *Paradise Lounge. 8:30pm.*
Pure Ecstasy *Glas Kat. 8pm.*
'Stinky's Peep Show' *Covered Wagon Saloon. 9:30pm, $5.* With Fartz, Oozzies, Sick, and Welt.
Subarachnoid Space, Witch's Broom *Eagle Tavern. 10pm.*
Tainted Love *Tongue and Groove. 10pm, $10.*
Vegas de Milo, Luster, Plavu *Hotel Utah. 8:30pm, $5.*
Wise Monkey Orchestra, Carlos Washington and Giant People *Last Day Saloon. 9pm, $10-12.*

Bay Area

Hanuman, Miranda Lee Richards *Starry Plough. 9:30pm, $5.*
Leslie Harlib *19 Broadway. 6:30pm.*
Ring of Fire *19 Broadway. 9pm.*
Spitshine Syndicate *Fourth Street Tavern. 9:30pm.*
Tabloids *Club Muse, 856 San Pablo, Albany; (510) 528-2878. 8:30pm.*

Jazz/new music

Red Archibald and the Internationals *Top of the Mark. 8:30pm, $8.*
Cabaret showcase *Piaf's. 8:30pm, $5.*
Detritus.net showcase *Luggage Store Gallery. 8pm, $6-10.* With Symplx and Scott Arford.
Larry Douglas Quintet *Les Joulins. 8pm.*
Dick Fregulia and Vince Gomez *Cobalt Tavern. 7pm.*
Patrick Greene Trio *Eastside West. 8pm.*
Jack Hicks *Carta. 7pm.*
Ed Kelly and the Jazz Knights *Pier 23. 10pm.*
Shan Kenner's Lithium Lounge *Enrico's. 7pm.*
Mike Lipskin and Waldo Carter *Moose's. 8pm.*
Lorna *Shanghai 1930. 7pm.*
Charles McNeal Quartet *Jazz at Pearl's. 9pm.*
Larry O'Leno *Piano Bar, 1092 Post; 771-2022. 8:30pm.* Also Fri/22-Sat/23.
Greg Osby *Bruno's. 9 and 11pm, $15.* Through Fri/22.
Billy Philadelphia *One Market Restaurant. 7pm.* Also Fri/22-Sat/23.
Jemal Ramirez Trio *Café Claude. 7:30pm.*

Continued on page 73

6/20 Ask Bishop Joey
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6/22 Sister Squid and Friends
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6/21 Slim's

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6/21 Bottom of the Hill

LIVE NUDE BANDS
ZEN GUERILLA
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THE PRE-TEENS
6/22 The Fillmore

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MIRV
DROO CHURCH
6/23 Slim's

ROY ROGERS & THE DELTA RHYTHM KINGS
6/23 Maritime Hall

GUIDED BY VOICES
NEIL HAMBURGER
THE CHANTIGS
6/24 The Fillmore

PINK MARTINI
3 LEG TORSO
6/25,27 Great American Music Hall

THE NEW PORNOGRAPHERS
THE PLUS ONES
6/26 Great American Music Hall

RADIOHEAD
6/27 Shoreline Amphitheatre

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THE EX
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THE COUP
JOE BUCK
DERAILERS
6/30 Slim's

BEBEL GILBERTO
7/5-6 Bimbo's

RAINER MARIA
UNWOUND
JUNO
7/6-7 Great American Music Hall

*CARLOS
7/7 Cafe Du Nord

PETER HIMMELMAN
7/8 Great American Music Hall

AIR
7/9-10 The Warfield

*THE ANDY PETERS SHOW
THE SHIMMER KIDS
7/11 Cafe Du Nord

*QUASI
7/11 Bottom of the Hill

LOS AMIGOS INVISIBLES
7/13 Bimbo's

*LUCE
7/13 Hotel Utah

*GENE LOVES JEZEBEL
feat. MICHAEL ASTON
7/14 Cafe Du Nord

THE WHITE STRIPES
7/14 Bimbo's
7/15 Great American Music Hall

SADE
7/17 Shoreline Amphitheatre

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AREA ONE
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MONSTER MAGNET
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PLAID
8/11 Bimbo's

DWIGHT YOAKAM
8/22-23 The Fillmore

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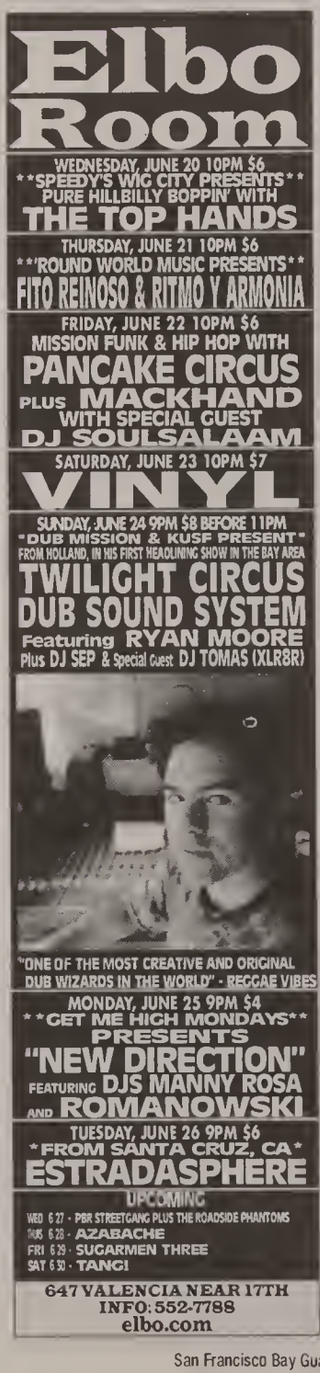
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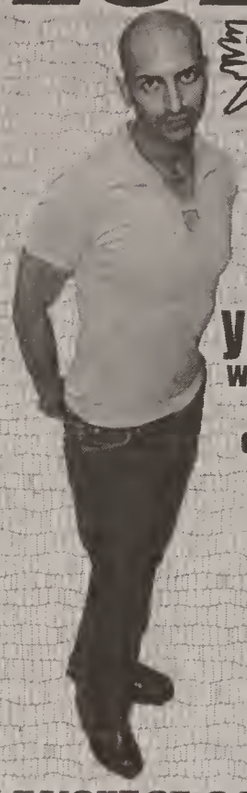
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* Sunday June 24, noon ★ Dykes on Bikes After-Party! Post-Pride Parade Roundup for Motorcycle Chicks +

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EURO & ALTERNATIVE HAPPY HOUR
•6PM-8PM $2 PINTS & SHOTS
•DJ DANGEROUS DAN (1984) & SPECIAL GUESTS
•EXOTICA 9pm-2am
•80s, FUNK, DISCO & HOUSE BY MOULTON STUDIOS & E DA BOSS
•FEATURING "THE MEN OF EXOTICA" SHOW & "WOMEN OF GOGO TRIBE" @ 10PM

Thur 21
MEOW-"THE SUPPER LOUNGE"
•6PM-11PM - DINNER & COCKTAIL SHOW STARRING "PURE ECSTASY"
•11PM - 2AM - URBAN GROOVES WITH RESIDENTS
•DJ SWITCH & KEVIN ARMSTRONG

Fri 22
SEQUENCE-RETRO, URBAN GROOVE & HOUSE
•5PM-7PM COMPLIMENTARY APPETIZER BUFFET TIL 7PM
•6PM-8PM - FUNKY HAPPY HOURS
•SOUL FUL HOUSE, RARE GROOVES - DJ REPETE, SEVEN & SOL
•10PM-2AM "SEQUENCE" URBAN GROOVE & HOUSE
•HOSTED BY JASON FEBER, JEREMY & CLAUDIA DUENAS
•DJ RANDY WONG IN MAIN ROOM
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Sat 23
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Thursday 21

From page 69

Starlight Orchestra *Starlight Room. 8pm.* Also Fri/22-Sat/23

Subnautic *Butterfly. 10pm.* With Dj SoMuchSoul.

Bay Area

Gateway Trio *Yoshi's. 8 and 10pm.* Through Sun/24.

Hot Club of San Francisco *Baltic. 7:30pm, $5.*

Jazz Singers' Collective *Anna's, 1801 University, Berk; (510) 849-2662. 8pm, $2.*

Jazzschool student recital *La Note Cafe, 2377 Shattuck, Berk; (5100 845-5373. 4pm.*

Folk/world/country

Acoustic open mic *Sacred Grounds Cafe, 2095 Hayes; 387-3859. 7:30pm.* With Todd Tholke and guests.

Boca do Rio *Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.*

High Country *Atlas Cafe. 8pm.*

Lessons *Jillian's, Metreon, Fourth St at Howard; 369-6100. 8:30pm.*

Vanessa Lowe, Jonathan Kingham, Megan McLaughlin *Voodoo Lounge. 8pm, $8.*

Gerry O'Connor *Plough and Stars. 9pm.* Through Sat/23.

Orquesta D'Soul, Omaya *Velvet Lounge. 9:30pm, $7.*

Peoples Bizarre *Bistro E Europe. 7:30pm.*

Fito Reinoso, Ritmo y Armonia *Elbo Room. 10pm, $6.*

Sensual *Cafe Cocomo. 8pm, $10.* With DJ Henry. Dance lesson at 8pm.

Bay Area

Rachel Garlin *Freight and Salvage. 8pm, $15.50-16.50.*

Keni 'El Lebrijano' *Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.*

La Peña music class recital *La Peña Cultural Center. 7pm, $8.*

Vivian's Keeper, Helen Chaya, Michelle McGrath *Stork Club. 9pm, $5.*

Dance clubs

Arabian Nights *El Rio. 9pm.* Arabian dance music with a performance hy Debka and Ilyas.

ASR *Rawlnde. 9pm-2am, $10.* Gaetano Parisio, Andre Lucero, and Andy W. spin techno.

Astral Traveling *Make-Out Room. 10pm, $5.* James Higuchi spins dance music.

Benefit *Butter. 6-9pm.* With Frenchy Le Freak.

Big Takeover *Storyville. 10pm, $8-10.* Jahyzer and Ted Shred spin dancehall and hip-hop.

Burnin' *Galaxy. 9pm-2am.* Deep house with Seven and Corazon.

Circuit Breaker *Fuse, 493 Broadway; 788-2706. 9pm-1:30am.* With Centipede, Joe Rice, and Oze.

Downlowd *Maritime Hall Lounge, 375 First St; (650) 568-1338. 9pm-2am, $10.* Jungle music.

Earthbound *Galaxy. 6-9pm.* Seven, Blue, Smoove, Chipwich, and guests spin downtempo.

Faith *City Nights. 9:30pm-2:30am, $15.* With residents Blackstone, Ruhen Mancias, Jay-R, and Twist.

Foxy Lady Lounge *Pow! A Cocktail Lounge. 9pm, $3.* With Neil N. Kizmiaz.

Free *Liquid. 10pm-2am.* With DJ Dimitri, Tee, and guests.

Fudge *Sacrifice. 10pm-2am, $3.* JB spins hip-hop.

Glimpse *Galia, 2565 Mission; 970-9777. 9:30pm-2:30am.* Trance party with Valentin and T*Mark, KJ, Rasa, Grisha, and Rooz.

Gravity *Backflip. 10pm, $5.* With DJs Reda and Ahmir.

Hamachi *Voodoo Lounge. 10pm-2am, $5.* With resident Erik Rumors and guests Erik Rumors and Chameleon.

Ig-nite *Amnesia. 8:30pm-2am, $3-5.* Breaks and nu-step with residents Chika and Dov.

Justice League *9pm, $10.* Gay Pride party with a lesbian strip show and DJ music by Olga T and Black.

Kit Kat *Endup. 10pm, $12.* With resident Marc Jellybear and guests Ali and Jellybear.

Loose Joints *The Top. 10pm-2am, $5.* Hip-hop, sonl, and house with residents and guest James Glass.

Lucky *Blind Tiger. 10pm-2am, $5.* Breaks with residents and guest Andres Octavio.

Meow *Glas Kat. 10pm-2am, $10.* Urban grooves, hip-hop, and R&B with Switch.

1984 *Cat Club. 9pm.* '80s music.

Odyssey Deep Blue *Ruby Skye. 9pm.* House music with Gene Farris, Franky Boissy, and N8 Castro.

Pink Pony *Paradise Lounge. 9pm.* Queer dance party.

Popscene *330 Ritch. 10pm-2am, $5.* Britpop with Aaron Axelsen and Jeremy.

Pub Club *Fiddler's Green, 1333 Columbus; 339-8784. 9pm-2am, $5.* With residents Johnny O'Blivion and Scott Schaefer and guest Tony.

Rebel Girl *26 Mix. 10pm-2am, $4.* With China G and Wax Chef.

Reform Skool *The Stud. 10pm-4am.* House music with Spun, Big Red, Poppa, Monkeyhoy, and guests.

Rhythm *111 Minna St. 9pm, $5.* Live electronic music with Ms. E, 4Real, and others.

Sessions *Ten 15 Folsom. 6pm, $3-10.* Techno and trance with resident Greg Sandler.

Solid *Light, 839 Geary; 474-3216. 10pm-2am.* 2 step and house with Monty Luke and guests Tomas and Perfect.

Soulness *Hnsh Hush Lounge. 9:30pm-2am, $3.* DJ Goldmyne and English Steve spin vintage soul and R&B.

Subkulture *Venture Frogs, 1000 Van Ness; 409-2550. 9pm-1am.* With Zagnut, Dubl-a, Dirty Frank, Fade, and DSP.

Tunnel Top *601 Bush; 982-2307. 10pm-2am.* Toph One and Eigil spin jazz breaks and funk.

Vault *Club 238, 238 Columbus; 979-3031. 10pm.* Grand opening with David Garcia and Terry Mullan spinning house, trance, and breaks.

Volume *Cellar. 9pm-2am.* With residents Jonathan Stuart and Seth.

What Da Funk *Nickie's BBQ. 9pm-2am.* DJ Motion Potion spins old-school funk and rare grooves.

What You Got *An Sibin. 9:30pm-2am, $3.* With resident Jon Brown and guests James Cooper, Grant B, and Cosmique Jason.

Wild Thursdays *Roccapulco, 3140 Mission; 648-6611. 8pm.* Dance music.

Worldwide Lounge *Royale. 9:30pm-2am.* Worldbeat with Papi Chocolate, Corazon, Ron, and Ruben.

Bay Area

Beatdown *Jupiter. 8pm.* Outdoor DJ dance party with Delon, Yamu, and Add One.

Dead DJ Nite *Ashkenaz. 10pm, $5.* Digital Dave spins classic Grateful Dead tunes.

Dedicated Followers of Fashion *Ruby Room. 10pm-2am.* Pop music.

Hatcha *Bison Brewing Company. 9:30pm-2am.* Dance music with Ken Q.

Psychotica *Blake's. 9:30pm, $5.* Jungle and hard-NRG.

Radio *435 13th St, Oakl; (510) 451-2889. 10pm-2am.* Metal night.

Reggae Lounge *On Broadway, 334 Broadway, Jack London Sq, Oakl; (510) 663-8189. 9pm-2am, $6.* With Peja Peja, Polo Mo'xquuz, and Ashanti Hi Fi.

Soundboutique *Ivy Room. 10pm.* With residents Jen, Jacob, and Sean.

Classical

San Francisco Opera *War Memorial Opera House, 310 Van Ness; 864-3330. 7:30pm, $23-165.* The opera continues its celebration of Verdi's life and art with a performance of *Aida.* Through July 1.

San Francisco Symphony *Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, $15-80.* The symphony gives a concert with pianist Emanuel Ax as part of the Mozart Festival.

Bay Area

Berkeley Symphony Orchestra *UC Berkeley, Zellerbach Hall, Berk; (510) 841-2800. 8pm, $10-35.* The orchestra gives its final concert of the season, which features works by Shostakovich, Brahms, and Rohde.

friday 22

Rock/blues/hip-hop

Alberta Adams *Boom Boom Room. 9:15pm, $10.*

Beatnuts, Arsonists, Missin' Linx, Greg Nice *Maritime Hall. 8pm, $18-20.* See 8 Days a Week, page 66.

Big Red Orange, Fuse, Moodstack *Tempest. 9pm, $6.*

Bitches Brew, Tree O'Frogs *Last Day Saloon. 9pm, $7.*

Butchies, Tribe 8, Bitch and Animal *Justice League. 9pm, $13-15.*

WC Clark *Biscuits and Blues. 9pm, $15.*

Felice, My Familiar, Face on Straight *Seventh Note Showclub, 915 Columbus; 921-2582. 9pm, $7.*

Funky Beulah *Paradise Lounge. 6pm.*

Giblet Dribblers, Lane and the Badass Chicken Bones *Paradise Lounge. 8:30pm.* With Alvarados in the upstairs lounge.

Continued on page 74

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music calendar rock, jazz, folk/world, dance clubs & classical

Friday 22

From page 73

Owen Harrington *Ireland's 32. 9pm.*
Ben Hunter and Celtic Scandal *Johnny Foley's 9pm.*
Veronica Klaus *Cafe du Nord. 10pm, $7.*
Tony Mattioli's Stolen Bibles *Blue Lamp. 9:30pm, $5.*
Most Chill Slackmob, Ryan Green *Tongue and Groove. 9:30pm, $8.*
Nebula, Cherry Valence, Burning Brides *Bottom of the Hill. 10pm, $10.*
OM *Butterfly. 11pm.* With DJ Label.
Pancake Circus, Mackhand *Elbo Room. 10pm, $6.* With DJ Soulsalaam.
Chuck Prophet, Dean Del Ray *Hotel Utah. 9pm, $7.*
Ron Sexsmith, Eileen Rose *Great American Music Hall. 8pm, $10-12.*
Emily Shore *Brainwash. 8pm.*
Songo *Pier 23. 10pm, $5.*
Songs for Emma, Los Federales, Mimsies *Covered Wagon Saloon. 6pm, $3.*
Star Death, Running Ragged, Haggard, San Andreas *Kimo's. 9pm, $5.* See 8 Days a Week, page 66.
Supersuckers, M.I.R.V., Droo Church *Slim's. 9pm, $15.* Through Sat/23.
Tamia, Lil' Mo, Jimmy Cozier, Tank, Erick Sermon *Warfield. 8pm, $30-39.*
Voodoo Glow Skulls, Ann Beretta, Backside *Pound-SF. 7pm, $8-10.*
008, Jethro Jeremiah Band *Voodoo Lounge. 9:30pm, $6.*

Bay Area

Balladyre *Club Muse, 856 San Pablo, Albany; (510) 528-2878. 9:30pm, $5.*
Deborah Coleman *Sweetwater. 9pm.*
Con Funk Shun *Kimball's Carnival, 522 Second St, Jack London Square, Oakl; (510) 444-6979. 8 and 10:30pm, $22-25.* Through Sun/24.
Cruisetones *Baltic. 9pm, $5.*
D'Amphibians, Molasses *Blake's. 9:30pm, $6.*
Good for You, Run for Cover Lovers, Uberhund *Stork Club. 10pm, $5.*
Hoods, Fall Silent, Clen-Fist, Osiva, Hellcrew *915 Gilman. 8pm, $5.*
Cari Lee and the Saddle-ites, Cee Bee Beaumont and the Chain Gang *Ivy Room. 10pm, $5.*
Little Charlie and the Nightcats, Chuck Day *19 Broadway. 9pm, $10.*
Mover, Dave Gleason's Wasted Days, Northern Lights *Starry Plough. 9:45pm, $6.*
Realistic *Jupiter. 8pm.*
Sixty Foot Time, Sloe, Velcro *Port Lite. 9pm, $5.*
Winners, Deadweight *Fourth Street Tavern. 9:30pm.*

Jazz/new music

Black Market Jazz Orchestra *Top of the Mark. 9pm, $10.* Also Sat/23.
Dick Conte *Cobalt Tavern. 7pm.*
Phillip Crawford and Steve Fowler *Carta. 9pm.*
Haight-Ashbury Free Band *Caffe Proust, 1801 McAllister; 345-9560. 8pm.*
Chris Huson *Moose's. 8pm.*
Gregory James *26 Mix. 7:30pm.*
Greg Dsby *Bruno's. 8 and 10pm, midnight, $15.*
BJ Papa *Café Claude. 7:30pm.*
Holly Penfield Quartet *Shanghai 1930. 7:30pm.* Through Sat/23.
Ricardo Scalas *Argent Hotel, Jesters Lounge, 50 Third St; 974-6400. 8:30pm.*
Mal Sharpe and Big Money in Jazz *Enrico's. 8:30pm.*
Soul Sauce *Jazz at Pearl's. 9pm.* Through Sat/23.
Subnautic *Gordon's House of Fine Eats. 500 Florida; 861-8900. 9pm.*
Swing Session *Ashkenaz. 9:30pm, $11.*
Matt Yee *Piaf's. 8pm, $10.* Through Sat/23.

Bay Area

Hideo Date, Anna and Susie Laraine and Sallie Hanna-Rhine *Anna's, 1801 University, Berk; (510) 849-2662. 8pm, $3.*
Gateway Trio *Yoshi's. 8 and 10pm.* Through Sun/24.
Jazz Singers' Collective *Coffee Mill, 3363 Grand, Oakl; (510) 465-4224. 7:30pm.*
Left Coast Improv Group, O-Type *21 Grand, Oakl; (510) 444-7263. 8pm, $5-10.*

Folk/world/country

Azabache *Cafe Cocomo. 8pm.*
Cante Flamenco *Pachamama, 3543 18th St; 626-2122. 9:30pm.*
Danubius *Bistro Europe. 7:30pm.*
Márcio Faraco *Transamerica Redwood Park, 600 Montgomery; 788-7353. Noon.* SFJazz outdoor concert series.
Josh Jones Quartet *Eastside West. 9pm.*
Gerry O'Connor *Plough and Stars. 9pm.* Through Sat/23.
Tocar *Circadia. 9pm, $3.*

Bay Area

Blues Experiment, Dllin, Sangano *La Pena Cultural Center. 8pm, $10-12.*
Shafqat Ali Khan *Seventh Heaven Body Awareness Center, 2820 Seventh St, Berk; (510) 665-4300. 8pm, $10-15.*
Sourdough Slim, Blackwood Tom *Freight and Salvage. 8pm, $15.50-16.50.*

Dance clubs

Assimilate 2000 *Cat Club. 9:30pm-3am.* With DJs Damon and Viper.
Backflip *9pm-2am.* House music with S.O.S. and Ryan Raddon.
Bohemia *1624 California; 474-6968. 10pm-2am, $10.* Hip-hop with DJ Qwest.
Candy *Sacrifice. 10pm-2am, $5.* Hip-hop, rock, and new wave with Spin and Grand T.
Club NV *9:30pm.* House and salsa with Greg Lopez, Von, and Tony O.
Club Nzinga *El Rio. 9pm, $7.* Jose Ruiz spins world beat.
Club Q *Club Townsend. 9pm, $12-15.* Gay Pride party with Page Hodel and a performance by the Club Q dancers.
Drums 'n' Space *111 Minna St. 9pm-2am, $10.* Performance by Drums 'n' Space and DJ music by Travis and Andre.
Electromagnetic *26 Mix. 10:30pm, $5.* Breaks with Eric Riggsbee, F vs. Clutch, and MC Linzee.
Fag Fridays *Endup. 10pm-5:30am, $8.* With residents Rolo and Ruben Mancias.
Five *330 Ritch. 10pm, $10.* Namane and Henry spin R&B and dancehall.
Flava *Storyville. 10pm, $8-10.* Hip-hop music with rotating residents.
Le Freak *Club Decibel, 699 Market; 547-1407. 10pm.* House music with rotating residents and guest Alex Neri.
Funky Friday *Nickie's BBQ. 9pm, $7.* Wisdom and Cyrus spin funk and soul.
Future Fridays *Maritime Hall Lounge, 375 First; 281-0777. 9pm-2am, $10-15.* Gay Pride party with deep house and progressive trance with Icon, Tracer, Bodhi, Ryan Bazeley, and Moda.
Hai Karate *Hush Hush Lounge. 9pm-2am, $5.* With Neel N. Kizmiaz and Claire Ahll.
Havana *Backflip. 5pm.* Happy-hour party.
Life *VSF. 278 11th St; 210-8633. 10pm-2am.* Soul, R&B, club classics, and grooves.
Mandala *Amoeba Music. 7pm.* DJ music.
Metronome Ballroom *9pm-midnight, $6-14.* Ballroom dance party. Dance lessons at 7:30pm.
Mythos *Schroeder's Cafe, 240 Front; 421-4778. 9:30pm-2am, $15.* Greek music with Greg the Groove, Pete H., and Akyut. CD-release party.
Myx *Kelly's Mission Rock, 817 China Basin; 820-3215. 9pm-4am, $15.* Dance music with Dragonfly, Rhythmystic, Les Shill, Nick Philip, and several others.
Nanobrat *Club Waziema, 543 Divisadero; 346-6641. 9pm.* IDM and electronic music with Pippilma, Dr. Brody, and others.
New Noise *The Top. 7:30-9:30pm.* Jamaican music. *9:30pm-2am, $5.* House and techno.
Nickie's BBQ *9pm-2am.* Wisdom spins funk and soul classics.
Nikita *Ten 15 Folsom. 10pm, $15.* With George Acosta and Jason Bentley.
Pow! A Cocktail Lounge *6pm, $3.* Tribal house and Latin music with Be Smiley.
Rendez-vu *Club 238, 238 Columbus; 434-1308. 10pm-6am.* Rick Lee, Kevin Armstrong, I-Cue, Booker, Mudmack, and Pro spin urban grooves.
Rise *The Stud. 10pm-3am, $6-8.* Gay Pride party with Black, Olga T, D'Funk, and Al.
Roam *Liquid. 10pm-2am, $3.* With residents Chad Mitchell and JP Soul and guests Mauricio, Uncle Milty, and Elga Mayhew.
Satellite *Light, 839 Geary; 552-1346. 5-10pm, $4.* Techno happy hour with Kylen, Chameleon, and Brian Cox. *10pm-2am, $5.* With residents Scott Carrelli and John Schiffer and guests.
Sequence *Glas Kat. 10pm-2am.* With RTigger, Bruce, Switch, and rotating residents.
Shift *Yerba Buena Center for the Arts, 701 Mission; 978-2787. 5:30-8pm, $5-10.* Happy-hour party with local DJs.
Sojulicious *Rohan Lounge. 9pm-2am.* Lounge music with residents Ted Shred and Fred.
Square *Ruby Skye. 9pm-3am.* With Reda and MFR and guests Gabriel Rene and Franky Boissy.

Continued on page 77

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Saturday 6/23
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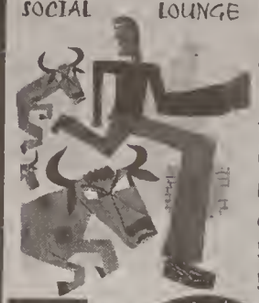
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THURS 6/21	BIG TAKEOVER JAH YZER AND TED SHRED (PLUS GUESTS!) PUT TOGETHER DANCEHALL AND HIP HOP DANCE IN TWO ROOMS OPEN FOR DINNER & COCKTAILS AT 7PM $8-10/10PM
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FRI 6/22 9PM	STAR DEATH THE HAGGARD RUNNING RAGGED SANANDREAS EVENING
SAT 6/23 9:30PM	SCARED OF CHAKA THE OOZZIES THE EASYS HOTWIRED
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FRIDAY 6/22 (21+) New Soul/R&B
FIVE
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SATURDAY 6/23 (21+) House & Urban Grooves
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SUNDAY 6/24 (21+) Soul/R&B
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UPCOMING:
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Friday 22

From page 74

Step *Au Sibm. 10pm-2am, $5.* 2 step with John Paul, Enzyme, and Dom Some and guest Seven.
Stir Friday *111 Minna St. 5:30-9pm, $3.* Dance music with Jason Fluid and Maneesh the Twister and guest Robert Phoenix.
Summer Joint *Storyville. 10pm, $5.* Hip-hop with Toph One, Consuelo Kevin, and Ted Shred.
Sweet *Blind Tiger. 10pm-2am, $5.* With Norman Stradley and Sherif.
Tight *Sno-Drift. 10pm-4:30am.* Hip-hop and house with residents and guest Alton Miller.
Triple Digits *111 Minna St. 9pm, $10.* With a performance by Drums 'n' Space and DJ music by Deano, Deaga, Travis, and Andre B.

Bay Area

Club Fusetti *10pm.* With guest performances by Jared, Strictly Forró, and others.
Radio *435 13th St, Oakl; (510) 451-2889. 10pm-2am.* Glam, rock, and pop from the '70s and '80s.
Ruby Room *10pm-2am.* '70s and '80s glam rock and pop music.

Classical

Lesbian-Gay Chorus of San Francisco *First Congregational Church, 491 Post; 861-7067. 8pm, $12-15.* The chorus celebrates Pride Week with the Lesbian and Gay Freedom Band, the Lollipop Guild, and other musical collectives.
San Francisco Opera *War Memorial Opera House, 310 Van Ness; 864-3330. 8pm, $23-165.* The opera continues its celebration of Verdi's life and art with a performance of *Simon Boccanegra.* Paolo Gavanelli performs the title role. Through Sat/30.
San Francisco Symphony *Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, $15-80.* Pianist Emanuel Ax and mezzo-soprano Frederica von Stade are the featured performers at this installment of the Mozart Festival.

Bay Area

Oakland East Bay Symphony *Paramount Theatre. 8pm, $35-75.* The symphony performs a tribute to photographer Gordon Parks with guest artist Isaac Hayes.

saturday 23

Rock/blues/hip-hop

Alphabet Soup *Butterfly. 11pm.* With DJ Tom Thump.
Bang Gang *Johnny Foley's. 9pm.*
Benefit for Peter Krafchik *Tongue and Groove. 9pm, $12.* With members of Stroke 9, Box Set, De'Briah, Tiny G, and Lona.
Bjorn Again, Persephone's Bees *Bimbo's 365 Club. 9pm, $20.*
Cadillac Tramps *Covered Wagon Saloon. 9pm.*
Claddagh Band *Ireland's 32. 9pm.*
Mike Clark's Prescription Renewal, B-Side Players *Fillmore. 9pm, $25.*
Ashleigh Flynn *Brainwash. 8pm.*
Paula Frazer *Amoeba Music. 2pm.*
Gentle Jim and the Lil' Bastards, 78 RPM *Mad Dog in the Fog. 10pm.*
Gregg's Eggs, Roy Rogers, Jerry's Kids, Taos Hum *Maritime Hall. 8pm, $15-18.*
High Rollers *Grant and Green, 1371 Grant; 693-9565. 9pm.*
Larry Jazz *Paradise Lounge. 6pm.*
Frankie Lee Band *Boom Boom Room. 9:15pm, $12.* With Bobby Murray.
Leroy, Thrill Seekers *Tempest. 9pm, $5.*
Edna Love and the Lovetoys *Blue Lamp. 9:30pm, $5.*
Magic Slim *Biscuits and Blues. 9pm, $15.*
Me'Shell Ndegeocello, Kinney Star *Justice League. 9pm, $25.* Through Sun/24.
M.I.R.V., Supersuckers, Wingnut *Slim's. 9pm, $15.*
OG Rhythm and Blues Band *Skip's Tavern. 9pm.*
Orixa, Picnic, Left Out Lamont, Barbie Killed Ken, Cabula *Paradise Lounge. 8:30pm.* With Fat Opie in the upstairs lounge.
Chuck Prophet, Oean Del Ray *Hotel Utah. 9pm, $7.*
Scared of Chaka, Oozzies, Easys, Hot Wired *Kimo's. 9pm.*
Spaceboy, Blessing the Hogs, Ominum *Balazo/Mission Badlands Gallery, 2811 Mission, 920-0896. 8pm, $3-5.*
Superbooty, Fatty *Last Day Saloon. 9pm, $10.*
Staci Twigg, John Vanderslice, Persephone's Bees *Bottom of the Hill. 10pm, $7.*

Continued on page 78

AT EASTSIDE WEST

Thursday 6/21 ▸8pm
Patrick Greene Trio

Friday 6/22 ▸9pm
Josh Jones Latin Jazz Quartet

Saturday 6/23 ▸9pm
Ben Krames
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SUN 6/24 $18/20 DOORS AT 8PM — ISREAL VIBRATION
OBEY JAH

FRI 6/29 $18/20 DOORS AT 7PM — SF REGIONAL
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ESHAM
NATAS • MASTERMIND • JACKY JASPER

FRI 7/6 $18/20 DOORS AT 8PM — KEN BOOTHE
JIMMY RYLIE
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FRI 7/20 $18/20 — KY-MANI MARLEY
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music
calendar
rock, jazz, folk/world, dance clubs & classical

Saturday 23
From page 77

Vinyl *Elbo Room. 10pm, $7.*
Wild Angels *El Rio. 3pm, $5-10.* With complimentary omnivore BBQ.

Bay Area
Biambu's Plan B *Fourth Street Tavern. 9:30pm.*
Gregory Joe Bledsoe and the Source of Light Band *Berkeley Public Library, South Branch, 1901 Russell, Berk; (510) 644-6860. 2:30pm.*
Chazz Cats *Club Muse, 856 San Pablo, Albany; (510) 528-2878. 9:30pm, $5.*
Con Funk Shun *Kimball's Carnival, 522 Second St, Jack London Square, Oakl; (510) 444-6979. 8 and 10:30pm, $22-25.* Through Sun/24.
Jeni Day *New George's, 824 Fourth St, San Rafael; (415) 457-1515. 5pm.*
Fiction, Armagetiton *Eli's Mile High Club. 3pm.* With free BBQ.
Steve Freund Blues Band *Ivy Room. 10pm, $5.* CD-release party.
Hellbillys, Fartz, Tossers, Fightbacks *915 Gilman. 8pm, $5.*
Rick Kellogg Band *Baltic. 9:15pm. $5.*
Learned Hand, Plastic *Port Lite. 9pm, $5.*
Mandy Moore *Sam Goody, 51 Serramonte Center, Daly City; (415) 994-1333. 1pm.*
Polkacide, Brass Monkey, Banda La Bahia *Starry Plough. 9:45pm, $6.*
Stiff Dead Cat *Cato's Ale House. 6pm.*
Tainted Love *19 Broadway. 9pm, $10.*
Wayside *Jupiter. 8pm.*
Carlos Zialcita *Eli's Mile High Club. 8pm.*

Jazz/new music
Faye Carol *Bruno's. 10pm, $7.*
Jeanne Hoffman *Moose's. 8pm.* Also Tues/26.
Illusion of Safety, Vertonen, Coeurl, V.V. *7hz, 1814 Illinois; 285-6003. 9pm, $8-12.*
Gregory James *Café Claude. 7:30pm.*
Jimmy and Bobby *Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.*
Ben Krames and Candlelight Dub *Eastside West. 9pm.*
Michael LaMacchia Trio *Cobalt Tavern. 7:30pm.*
Fil Lorenz Trio *21st Amendment Brewery and Cafe, 563 Second St; 369-0900. 7pm.*
New Bing Thing *Enrico's. 8:30pm.*
Bodil Niska Trio *Cafe du Nord. 6pm.*
Holly Penfield Quartet *Shanghai 1930. 7:30pm.*
Soul Sauce *Jazz at Pearl's. 9pm.*
Ronald Wilson Quintet *Les Joulins. 8pm.* Also Mon/25.
Matt Yee *Piaf's. 8pm, $10.*

Bay Area
Ducksan Distones, Rich Kalman and His Jazz Trio *Anna's, 1801 University, Berk; (510) 849-2662. 8pm, $3.*
Gateway Trio *Yoshi's. 8 and 10pm.* Through Sun/24.
David Grisman Quintet *Osher Marin Jewish Community Center, 200 North San Pedro, San Rafael; (415) 444-8000. 7pm, $25-30.*
Ellen Robinson *Sanchez Concert Hall. 7:30pm, $8-15.*
Temescal teen jazz musicians *Oakland Public Library, Temescal Branch, 5205 Telegraph, Oakl; (510) 597-5049. 3pm.*

Folk/world/country
Charanson *Cafe Cocomo. 8pm, $13.*
Dub FX *Pier 23. 10pm, $5.*
Mas Cabeza *850 Cigar Bar. 9pm.*
Cole McRory *Eagle Cafe, Pier 39; 433-3689. 7:30pm.*
Belle Monroe and her Brewglass Boys *Atlas Cafe. 4pm.*
Gerry O'Connor *Plough and Stars. 9pm.*
Pathetic Honey *Circadia. 9pm, $3.*
Sukay, Eddy Navia and friends *Pachamama, 3543 18th St; 626-2122. 9:30pm.*

Bay Area
Lara and Reyes *Freight and Salvage. 8pm, $15.50-16.50.*
Nigerian Brothers, West African Highlife Band *Ashkenaz. 9:30pm, $12.* CD-release party for Nigerian Brothers.

Dance clubs
Backflip *10pm, $5.* House music.
Bas *9:30pm-2am.* House, salsa, and club music with David Murray, Tony O, and Jojo.
Blue *Club 238, 238 Columbus; 434-1308. 9pm-4:30am, $10-15.* House, progressive, breaks, and techno with Sol, Seven, Kramer, Greg Eversoul, and Charlotte the Baroness.
Bohemia *1624 California; 474-6968. 10pm-2am, $10.* House, hip-hop, and '80s music with Eddy.
Bottom Heavy *The Top. 7-10pm.* With J. Falcone, Fiction, John Paul, Enzyme, and Dom Some. *10pm-2am.* U.K. garage and drum 'n' bass with rotating residents.
Cellar at Johnny Foley *9pm.* Dance music.
Cheetah *Cellar. 9:30pm-2am.* Dance music with Jerry Ross, Mind Motion, and others.
Diggsville *Club Deluxe. 10pm, $5.* Jazzy grooves
Eklektic *Cat Club. 10pm-3am.* Drum 'n' bass with residents and guest Subflo.
Electro Magnetic *Club Six. 9:30pm, $8.* Psychofunkodiscodelic record-release party with a performance by Cellophane Masses and DJ music by Laron, Jeno, Laird, and Fabuliz.
Electrolush *Blind Tiger. 10pm-2am, $5.* House with rotating residents.
Elevating Rhythms *Jelly's. 9pm-2am, $12.* House music with Marlon, D'Onofrio, Carlos and others.
Flava *Storyville. 10pm, $8-10.* Hip-hop with rotating residents.
Girl party *26 Mix. 10pm, $10.* Olga T, La Coqui and Nadeah spin deep house, salsa, and dancehall. Benefit for breast cancer research.
Hektik *Cat Club. 10pm-3am.* Breaks with rotating residents.
Hella Tight *Amnesia. 8:30pm, $5.* With Vinnie Esparza, Ash Spumanti, and Jonny Deeper.
It's On *An Sibin. 9pm-2am, $5.* Jon Brown and guests spin house
Junk *Cafe du Nord. 10pm, $7.* With Zanne and Junkyard.
Lifted Soul *Hi-Fi. 9pm.* Deep house with Dwight Johnson.
Lights Out *Light, 839 Geary; 474-3216. 6-10pm.* Funk music with residents Jason Douglas and Rogue and rotating guests. *10pm-2am, $10.* Progressive house and trance with Tai.
Metronome Ballroom *9pm-midnight, $6-14.* Swing and lindy hop dancing with DJ Spencer. Dance lesson at 7:30pm.
Oblivion *Meet at Pier 41; 339-8784. 6:30pm.* Boat party with Spesh, Carlos, and others.
Other Whirled *Endup. 6am-4pm.* With Nobel, Vince, Christine, and Daniel.
Pow! A Cocktail Lounge *9pm, $3.* House music with Fadrian and Sutake.
Release *Ten 15 Folsom. 10pm-6am.* With Mark Lewis.
Remedy *Big Heart City. 9pm-4am.* House, soul, and R&B with residents.
Royale *9:30pm-2am.* Dance music with Willie and Ted Shred.
San Francisco *Butter. 9pm.* With rotating residents Lele, Dano, JZ, David Coleman, and Sen-sei.
Stone Soul Saturday *Nickie's BBQ. 9pm-2am.* Kevin and George spin disco, funk, and soul.
SubZero *Sno-Drift. 10pm-4:30am.* House music with resident Sean Ferguson and guest Chang.
Supastar *Sacrifice. 10pm-2am, $5.* With local DJs.
Texture *Glas Kat. 9:30pm-2am.* Latin, house, and hip-hop with residents and a guest performance by Media Sirkus.

Bay Area
Aquaviva *Ibiza Hotel Resort, 10 Hegenberger, Oakl; (510) 383-9888. 6pm-5am.* With Nigel Richards, Barry Weaver, and several others.
Capoeira Arts Cafe *2026 Addison, Berk; (510) 666-1255. 9pm, $10.* Salsa party with a performance by Sol Americano and DJ music by Riddm and Sound One.
Gravity *Club Fusetti. 10pm.* Funk, house, and club music.
Rimshot *Bench and Bar, 120 11th St; (510) 839-0580. 9pm, $6-8.* Hip-hop, R&B, house, and reggae.
Shelter *Chibbo Bar and Grill, 920 University, Berk; (510) 496-2718. 10pm-2am, $5.* Soul music with the knowMadic DJs.
Supersonic Boom *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.*

Classical
'Around a California Piano 5' *Noe Valley Ministry. 8pm, $10.* Louis Magor, Joseph Liebling, Douglas McKechnie, Paul de Benedictis, Randy Craig, Leslie Harlib, Hokum W. Jeebs, and Dr. Jim Purcell perform on the venue's Steinway piano.
San Francisco Chamber Singers *First Unitarian Church, 1187 Franklin, 771-3352. 8pm, $15-25.* The singers perform works by Scandinavian and Baltic composers; the Piedmont Choir are special guests.
San Francisco Choral Artists *St. Gregory's Episcopal Church, 500 DeHaro; (415) 979-5779. 8pm, $12-17.* The chamber choir performs "Old Wines in New Bottles," featuring compositions by Banchieri, Morley, Purcell, and others.

Continued on page 80



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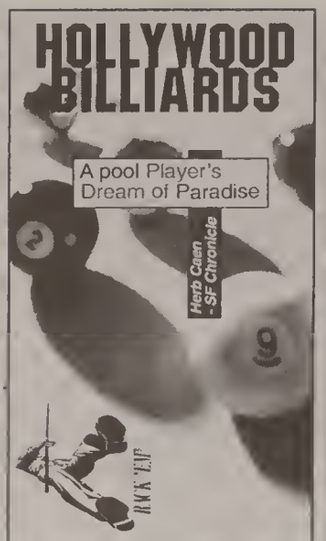
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Sat: Soul/Solso/Funk/Hip-Hop DJ Willie & Ted Shred
Tues: FAMILIA -No Caver Jozz Breaks/Saul/ Hip-Hop/Groove Rototing DJs: Toph One, Pause, Wisdom, Zotch & Ted Shred
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◄WEEK OF JUNE 20 - JUNE 26►

W 6.20 $5 — *Wiggle* ~ fusion of deep house grooves, spoken word, and song ~

TH 6.21 80's $10 — Re-Mix showcasing the best in retro party bands: **Tainted Love** every Thurs June - July ...the 80's come ALIVE with the high energy ~Tainted Love~

F 6.22 Hip Hop $6 B4 9pm /$8 AFTER — **Most Chill Slackmob** **Ryan Greene**

SA 6.23 Rock/Alt Rk $12 donation) — PETER KRAFCHIK **HIP BASH BENEFIT** De' Briah Lona Tiny G with special guest members of **Box Set** Doors Open Early !! 6pm

SU 6.24 $3 — **fictio** a music — Indie-Pop British Rock

TU 6.26 $7 — Evening of Comedy & DJs... **COMIC fusion** comedian line-up followed by chill djs

Coming Soon
W 27 Drums N' Space / Twelve Inches
Th 28 Tainted Love
F 29 Jive / Boomshanka
Sa 30 Jive / Boomshanka
Tu 3 Umphrey's McGee
F 6 Escape from New York

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the true-skool music guide

WEEK OF JUNE 25-30

MONDAY RED FIVE & BT : SUMO
Down-tempo grooves w/ Ted Shred @ The Top, 424 Haight @ Webster 21+, 9pm-2am, 21+

TUESDAY NEW ROOTS TO HIP HOP
An open forum for b-girls,b-boys, and MCs.Showcasing local up and coming talent. Hosted by Felonious @ Last Day Saloon, 5th & Clement, [illegible] Doors 9:30pm

WEDNESDAY MR BROWN'S ELEPHUNK
SF's live hip hop and funksporation El Residentes: Coop D'ville & Jah Yzer. @ Rassellas, 1534 Fillmore & Geary, 21+, $7

THURSDAY BLEND (GRAND RE-OPENING)
Reggae, Salsa, Merengue, African, and Brazilian. Music by Corazon, Papi Chocolate & Papa Joe. @ The Velvet Lounge, 443 Broadway & Kearny (North Beach), 10pm

SATURDAY MANUVA SOCIAL CLUB
Funk, soul, hip hop & dancehall classics, old to new. DJ 4AM & Parnell Jackson 2? @ Hush Hush Lounge, 496 14th St & Guerrero

FRIDAYS

TRUE SKOOL - 6/29
LIVE! SUBTERRANEANZ
RECORD RELEASE PARTY
DJs: Wisdom, Clockwork, Coop D'ville Justin Time

TRUE SKOOL - 7/6
LIVE! NOBLE HOUSE
FEATURING GENNESSEE
SPECIAL GUEST DJ: VIN ROC
DJS: Ron Shh Vinyl Archaeologist, Jah Yzer & Clockwork

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COMING SOON... **MICROPHONE FIENDS** a LIVE freestyle session at Yerba Buena Center for the Arts, July 12. See website for details.

BOHEMIA BAR



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COSMOS & PINTS $3 - 1624 CALIFORNIA ST @ POLK - WWW.BOHEMIASF.COM

music calendar

Saturday 23

From page 78

San Francisco Opera *War Memorial Opera House, 310 Van Ness; 864-3330. 2 and 8pm, $23-165.* Through Sat/30. See Wed/20.
San Francisco Symphony *Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, $15-80.* The symphony plays with clarinetist Richard Stoltzman as part of the Mozart Festival. Sir Neville Marriner conducts. Through Sun/24

sunday 24

Rock/blues/hip-hop

Barfeeders, Hellbillys, Zero Bullshit, Deficient, Relentless, Retox, Debris *Pound-SF. 4pm, $10.*
Blessing the Hogs, Multiply, Osiva, Reaction 31 *Kimo's. 7pm, $5.*
Blues jam *Blue Lamp. 9:45pm.* With Pimp Daddy Jesus.
Blues jam *Skip's Tavern. 4pm.* With Regi Harvey and Thunder Blue
Guided by Voices, Neil Hamburger *Fillmore. 8pm, $17.50.*
Handmaiden America, Max and Minka *Make-Out Room. 8:30pm, $6.*
Phil Hurley and Alex Woodward *Brainwash. 8pm.*
Kathy Lemons and Johnny Ace Band *Biscuits and Blues. 9pm, $5.*
Lightning Bolt, Pink and Brown *Covered Wagon Saloon. 8pm.* See 8 Days a Week, page 66.
Chuck Lindo, Pat Conway *Hotel Utah. 8:30pm, $4.*
Me'Shell Ndegeocello, Laura Chandler *Justice League. 9pm, $25.*
Dennis Quaid and the Sharks *Slim's. 8pm, $20-22.*
Rhythm City *Pier 23. 5pm, $5.*
Tree O'Frogs *Boom Boom Room. 9:15pm, $3.*
'Unscrubbed' *Bottom of the Hill. 4:30pm, $7.* Singer-songwriter showcase with Dr. Frank, Chuck Prophet, Noe Venable, Ian Brennan, Etienne DeRocher, Bonfire Madigan, Michael Kappel, Michael Zapruder, and Tom Heyman. All-you-can-eat BBQ at 4pm.

Bay Area

American Steel *924 Gilman. 5pm, $5.*
Bitches Brew *Justin Herman Plaza, Market at Embarcadero; 468-7694. 3pm.*
Con Funk Shun *Kimball's Carnival, 522 Second St, Jack London Square, Oakl; (510) 444-6979. 8 and 10:30pm, $20-23.*
Fightbacks, Crack Pipes, Los Dryheavers *Stork Club. 9pm, $5.*
My Familiar, Hope Child *Blake's. 9:30pm, $3.*
Open mic *Bison Brewing Company. 7:30pm.*

Jazz/new music

Opie Bellas *Top of the Mark. 8:30pm, $8.*
Walter Earl *Enrico's. 7pm.*
Ezra Gale Quartet *Albion, 3139 16th St; 552-8558. 6pm.*
Mike Greensill and friends *Moose's. 7:30pm.*
Jeanne Hoffman *Moose's. 12:30pm.*
Shan Kenner Trio *Vesuvio Cafe, 255 Columbus; 362-3370. 4pm.*
Ken Lenga and friends *Bird and Beckett Books and Records, 2788 Diamond; 586-3733. 3pm.*
Live Wire *Starlight Room. 8pm.*
Love Motel *Rassellas. 6pm.*
Larry O'Leno *Piano Bar, 1092 Post; 771-2022. 4:30pm.*
Mitch Schrift and Alexander Smith *Carta. 7pm.*
Ted Shafer's Dixieland Jazz Band *Les Joulins. 8pm.*
Tri-Cornered Tent Show, Outland X *Musicians Union Hall, 116 Ninth St; 905-4425. 7:30pm, $8-10.*

Bay Area

Dori and Dave *19 Broadway. 4:30pm.*
Martine Fierro Quintet *Fourth Street Tavern. 6pm.*
Gateway Trio *Yoshi's. 5 and 8pm.*
Judy Hall Jazz Jam *19 Broadway. 9pm.*
Jazz jam session *Bluesville. 8pm.*
Joe Livotti Sound *Anna's, 1801 University, Berk; (510) 849-2662. 8pm, $3.*
Lost Trio *Cato's Ale House. 6pm.*

Folk/world/country

Julio Bravo *El Rio. 4pm, $8.* With omnivore BBQ at 3pm.
George and the Wonders *Jillian's, Metreon, 4th at Howard; 369-6100. 7pm.*
Israel Vibrations, Obeyjah, Sister Carol *Maritime Hall. 8pm, $18-20.*
J. Johnson *Deluxe Club. 9:30pm.*
Tony McMahon *Johnny Foley's. 9pm.*

Continued on page 83

CLUB Fusetti

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Fri June 22 — LIVE BRAZILIAN MUSIC
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Sat June 23 — FUSETTI'S SATURDAY NIGHT!
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Brad Brookes

Thur 6/21
8:30 PM $5 — Vegas De Milo
Luster
Liz Pisco

Fri 6/22 & Sat 6/23
9 PM $7
Chuck Prophet
Dean Del Ray

Sun 6/24
8:30 PM $5 — Chuck Lindo
Patrick Conway
Andrew Poisoner

Mon 6/25
Open Mike w/ Dayla
Soul...7:30 sign ups FREE

Tues 6/26 $5
DivaBands w/
Christie McCarthy
Deborah Pardes
Dani Linnetz

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6/27 - EARBUZZ.COM SHOW W/ ALEK VILA, AMANDA ELLIOT, MDDDSTACK
6/28 - 86, TDM ARMSTRONG
6/29 - 2ND SET, HEATHER COMBS, MERCURY
6/30 - JIMMYJACK, TAMING INGRID & ELECTRA
7/1 - JEFF GUTMAN BAND, HAND TO MOUTH, IRA MARLOWE
7/2 - OPEN MIC W/ DAYLA SOUL
7/3 - DIVABANDS W/ FONTAIN'S M.U.S.E., TRUE MARGRIT, CHRISTIE MCCARTHY

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SUN — REGGAE SUNDAZE DJ RAS DAVID I
MON — GRATEFUL DEAD JAMS DJ DARK STAR DAN
TUE — AFRICA·ASIA·ARABIA DJ CHEB I SABBAH

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DEBORAH COLEMAN
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Sat. 6/23
NOELLE HAMPTON
9:30pm

Sun. 6/24
JULES BROUSSARD
4pm-8pm

Mon. 6/25
JESSE COLIN YOUNG
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Thurs. 6/28 $5
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TONGUE&GROOVE

IN JUNE

Su	T	W	Th	F	Sa
				1 Sunset Promotions presents... Brass Monkey Orchestra Psydecar from S.D.	2 Karin Conn presents funk twist Stymie & the Pimp Jones Low Orchestra Fatty Acid with DJ Motion Potion
3	5 No Cover Local Live Music Showcase!! Motogirl Productions... Tinman De' Briah Yellow 5 RubberSide Down	6 Cookin' With Kurt Mushroom Muon	7 Re-Mix showcasing 70's/80's dance bands Double Funk Crunch	8 Mystery Machine Productions presents... Will Bernard Netwerk Electric	9 Munkafust Dryspell El Greco
10 Indie-Pop British Rock fiction a music	12 Local Live Music Showcase!! No Cover Frank Innocent & the Troublemakers Joe Sibol Felice	13 Freaktet The Real Raga Todi	14 Re-Mix showcasing 70's/80's dance bands Double Funk Crunch	15 Private Party	16 CD Release Bash !! Second Set Luce
17	19 Local Live Music Showcase!! No Cover Face on Straight Channel 13 5:AM	20 Wiggle ~fusion of deep house grooves, spoken word, and live song~	21 Re-Mix showcasing 70's/80's dance bands Tainted Love	22 Most Chill Slackmob Ryan Greene	23 Peter Kratchik Hip Bash Benefit featuring members of: Stroke 9 Box Set with: De' Briah Lona Tiny G
24 Indie-Pop British Rock fiction a music	26 Evening of Comedy & Mix... Comic fusion	27 Drums 'n Space opener to be announced	28 Re-Mix showcasing 70's/80's dance bands Tainted Love	29 / 30 Mystery Machine Productions & Sunset Promotions presents... Jive Boomshanka	

Su	T	W	Th	F	Sa
1	3 Umphrey's McGee openers to be announced	4 Early Opening, Wine BBQ !!! Pre-Fireworks Blast !!!	5 Re-Mix showcasing 70's/80's dance bands Tainted Love	6 Anytha Profunkshun presents... Escape from New York	7 Mystery Machine Productions presents... Caleb Klauder "Carter's rowdy voice cuts hard above a jackpotin' rockin' n roll-country backdrop... tough and true."
8 Indie-Pop British Rock fiction a music	10 Local Live Music Showcase!! Liquid Foundation Starvin' Like Marvin Suite 304	11 Bella Inc. presents... bands/djs to be announced	12 Re-Mix showcasing 70's/80's dance bands Tainted Love	13 Sunset Promotions presents... bands/djs to be announced	14 Mystery Machine Productions presents... Drums & Tuba with DJ Gordo Cabeza + Mr. Trent
15	17 Local Live Music Showcase!! Ten Mile Tide Kiss the Girl The Andy Peters Show	18 Wiggle ~fusion of deep house grooves, spoken word, and live song~	19 Re-Mix showcasing 70's/80's dance bands Tainted Love	20 Second Annual Christmas in July the spirits live on !! bands/djs TBA	21 Mystery Machine Productions presents... Jerry Joseph & the Jackmormons West by God
22 Indie-Pop British Rock fiction a music	24 Evening of Comedy & Mix... Comic fusion	25 CD Release Party !! Drums 'n Space opener to be announced	26 Re-Mix showcasing 70's/80's dance bands Tainted Love	27 ...a couple of big funk... Boomshanka openers to be announced	28 Karin Conn presents funk twist bands/djs to be announced
29	31 Local Live Music Showcase!! The Ron Jeremy Explosion Sundays Taken Ana Porter				

IN JULY

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Sunday 24

From page 80

Eddie Palmieri, Piena Libre *Sigmund Stern Grove, 44 Page; 252-6253. 2pm.* Stern Grove Festival.
Seisiún *Plough and Stars. 9pm.* With Suzanne Cronin and friends.

Bay Area

Babatunde Olatunji *Ashkenaz. 8pm, $12.*
Old Wave *Baltic. 6:30pm, $5.*
Darryl Purpose, Dave Carter and Tracy Grammer *Freight and Salvage. 8pm, $15.50-16.50.*
'Starry Session' *Starry Plough. 8pm.* Traditional Irish music with Shay Black.
Dan Uzilevsky *Fourth Street Tavern. 9:30pm.*

Dance clubs

Bionic *The Top. 10pm-2am.* With Solar, Mark E. Quark, and Iz.
Brainwash *5-8pm.* Turtle spins drum 'n' bass.
Broadway Studios *9pm.* Argentine tango. Dance lesson at 7pm.
Bulletproof boat party *Meet at Pier 41; 252-1000. 7pm.* With Markie, Julius Papp, Jon Williams, and several others.
Bump *Cat Club. 3:30-10am, $10.* With Joe Gauthreaux and Jason G.
Club Havana *Jelly's. 4pm, $7.* Latin music with Eric Rangel y su Orquesta America and DJ Ivette Fuentes.
Compression *An Sibin. 6-10pm.* Rave music with residents. *10pm-2am, $3.* Drum 'n' bass with rotating residents.
Devotion *Endup. 8pm-2am, $10.* House music with resident Ruben Mancias and guests Julie McKnight and Pete Avila. Gay Pride party.
Dub Mission *Elbo Room. 9pm-2am, $8.* Dub and reggae with a performance by the Twilight Circus Dub Sound System and Sep and Tomas.
Electricity *Glas Kat. 9pm-2am.* Synthpop, industrial, and gothic with Dan, Fernando and Tim.
Fabric *Justice League. 10:30pm, $7.* Music and fashion party.
Fiction *Tongue and Groove. 10pm, $3.* That Girl J and Lady Kate play pop rock and indie music.
Freedom *Galaxy. 6pm-2am.* House music with rotating residents.
Karma *Bas. 10pm, $5.* Funk and house with Jerry Ross.
Loqui *Cellar. 9pm-2am, $5.* With Fil Latorre, Mary Watts, Inhuman, and David Javate.
Metronome Ballroom *8-11pm, $6-14.* Salsa dancing. Dance lesson at 6:30pm.
Rebirth *330 Ritch. 10pm.* Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.
Rehab *Sno-Drift. 2-8pm.* With rotating residents and guest Lego.
Reggae Sundaze *Nickie's BBQ. 9pm-2am, $5.* Reggae music spun by DJ King David, General Patton, and other residents.
Sand *Light. 839 Geary; 474-3216. 10pm.* With Charlie Bucket and guests.
Spundae *Ten 15 Folsom. 9pm-6am, $5.* With Leon Alexander.
Sundance Saloon *King Street Garage. 6-11pm, $5.* Country dancing with Reese Money and a performance by Mark Weigle.
Sunday School *Sno-Drift. 8pm-4am, $10.* House and downtempo with residents and guest Leon Roberts.
Sushi *26 Mix. 7-midnight, $5.* With DJ Gray and rotating residents.
Tart *Cafe du Nord. 9pm, $7.* See 8 Days a Week, page 66.
T-Dance *Endup. 6am.* House music with rotating residents.

Bay Area

Foam *Ibiza Hotel Resort, 10 Hegenberger, Oakl; (510) 383-9888. Noon.* Daylong party with Steve Loria, Armann the Brainchild, and several others.
Summer Planet *Club Fusetti. 10pm.* World beat and house music.

Classical

James Caswell and Lane Cheney *St. Mary's Cathedral, 1111 Gough; 567-2020, ext 213. 3:30pm.* The trumpeter and the organist give a recital.
Golden Gate Opera *Golden Gate Park, Bandstand, Main Concourse; 388-7827. 1pm.* The opera performs selections from Bizet's *Carmen* accompanied by the Golden Gate Park Band.
Janet McLain *CMC, 544 Capp; 647-6015. 4pm, $5-10.* The pianist performs works by Mozart, Beethoven, Chopin, and Liszt.
Old First Church Choir and Orchestra *Old First Church. 4pm, $3-5.* Kenneth Matthews directs the ensemble through Gabriel Fauré's *Ballade*, among other works.

Continued on page 85

PIER 23 CAFE

Wednesday, June 20
SALSA DANCE CLASS W/RON 8:30pm
ORQUESTA UNIVERSAL 10PM

Thursday, June 21
ED KELLY & THE JAZZ KNIGHTS
W/ ROBERT STEWART, JEFF CHAMBERS, DARRYL GREEN 10pm

Friday, June 22
SONGO
MISSION SOUL 10pm

Saturday, June 23
DUB F/X
REGGAE

Sunday, June 24
RHYTHM CITY
R&B 5-9pm

Monday, June 25
MARTY EGGERS SOLO PIANO
WHOAA!
STRAIGHT AHEAD JAZZ 9-12pm

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WED JUNE 20 ""DIVA BANDS" A CD RELEASE PARTY"" KALI * ELECTRIC PEACH * EINSTONE AMAZON MOLLIES * TINY * WENDY WALLER ABOVE: CHICHIT - A 60'S DANCE PARTY WITH SURPRISE GUEST BAND
THURS JUNE 21 ""LOMMORI PRODUCTIONS PRESENTS"" PLANTING SEEDS * LAVISH GREEN THE PEOPLE * SOUL AMERICANO * OPERATOR GENERATOR * ACID KING * CANYON KREEP
FRI JUNE 22 ""REDNECK WHITE TRASH BLUE BALL"" LANE & THE BADASS CHICKEN BONES GIBLET DRIBBLERS * GO KART GO THE GRANNIES ABOVE: ALVARADOS • HH: FUNKYBEULAH
SAT JUNE 23 ORIXA * PICNIC * LEFT OUT LAMONT BARBIE KILLED KEN * CABULA ABOVE: FAT OPIE HH: LARRY JAZZ
SUN JUNE 24 ABOVE PARADISE: BBQ 4PM BBQ W/ TIN MAN * MONGO POETRY * FOLLOWED BY OPEN READING 8 PM

UPCOMING
MON JUNE 25 - BLUE BEAR SCHOOL OF MUSIC
TUES JUNE 26 - THE IDIOTS, TEXAS THIEVES, DEAD EVEN
WED JUNE 27 - BETTY BLOW TORCH, FABULOUS DISASTER, HELLFIRE CHOIR, HAIL MARYS, VIOLET DISCORD & PSYCHEDELIC WEDDING
THURS JUNE 28 - OPERATOR GENERATOR, ACID KING, GREEN HOUSE EFFECT, CANYON KREEP
FRI JUNE 29 - JULIE PLUG, BIRDSAW, ENDA, MUD
SAT JUNE 30 - GLITZ' - BLUE PERIOD, VENUS BLEEDING

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Cafe DuNord

6/20 Where Monsters Call The Names of Men W
DARK SPARKLE
10pm
STEVE EARLE (Reading)
7:30pm

6/21 Soul & Rn'B Th
LEDISI
with ANIBADE and DJ IJ
10PM

6/22 Soul Cabaret F
Special Pride Weekend Performance
VERONICA KLAUS
7:30pm

6/23 Fierce Queer Club (DJs) Sa
JUNK Featuring
DJ ZANNE and JUNKYARD 10pm
BODIL NISKA TRIO (Norwegian Jazz Trio) 6pm

6/24 Gay Pride Dance Night For Dykes and Friends Su
Rebel Girl Presents
TART Featuring
DJs CHINA G and WAX CHES 9pm

6/25 SF Singer/Songwriters M
MONDAY NIGHT HOOT
Hosted By Eric Shea & Molly Tuttle
9pm

6/26 Perfect Indie Rock Tu
THE POOR RICH ONES
(Norway's Best Kept Secret)
AVED
9:30pm

COMING UP:

6/27 THE RUM DIARY, FILM SCHDOL, SECADORA

6/30 THE PATTERN, GHOST ORCHIDS, GARTH STEEL KLIPPERT AND THE ROLLING BLACKOUTS

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Thursday 6/21 Hard NRG
Ascension
Friday 6/22
D'Amphibians
Molasses
Rock, Funk
Saturday 6/23
The KGB
Pop Rock
Sunday 6/24
My Familiar
Hope Child
Rock
Monday 6/25
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SNO-DRIFT

6-20 WED>
CLOSED FOR PRIVATE PARTY

6-21 THURS>
PREMIER W/ MICHAEL ANTHONY
MAXI TALENT MINI COVER (NONE)
DJ CYRUS + BARONESS
JOEY NAZZOLA W/ CHRIS+CHRIS

6-22 FRI>
TIGHT TECHOUSE+HIP HOP
ALTON MILLER> DETROIT
LAYNE FOX W/ SEVEN + SOL

6-23 SAT>
SUB zERO
DJ CHANG (SLC DEEP HOUSE)
SEAN FERGUSON

6-24 SUN>
SUNDAY SCHOOL
W/UK> LEON ROBERTS
9PM-2AM

6-25 MON>
MILKSHAKE MONDAYS
w/ Blood + Butter
9-2am

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FRIDAY, JUNE 22
CariLee & The Saddle-ites
w/ Cee Bee Beaumont &
The Chain Gang
SATURDAY, JUNE 23
Steve Freund
CD release show
-Delmark Recording Artist-
TUESDAY, JUNE 26
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Diamond Dave MC @8pm
Thurs., June 21
Comedy Nite @ 8pm
Fri., June 22
Emily Shore @8pm

BRAIN WASH
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Sat., June 23
Ashleigh Flynn 8pm
Sun., June 24
DJ Turtle 5-8pm(Drum & Bass)
Phil Hurley (of the Gigolo Aunts)
& Alex Woodard & 8pm
Mon., June 25
Ian Brennan Presents
Eric Davis @ 9pm
Tues., June 26
Drizzoletto @ 8pm

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FREE BEFORE 10PM
DJ SOL (TIGHT, BLUE, FLIRT) 9PM - 10:30PM
DJ SEVEN (BLUE, SUB ZERO) 10:30 - MIDNIGHT
KRAMER (SETFLOW, SPUNDAE) MIDNIGHT - 1:00AM
GREG EVERSOUL (RELEASE, DELUXE, BLUE) 1:30 - 3AM
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THU 6/28 THRU SUN 7/1
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KENNY BURRELL QUARTET

MON 7/2
RORY SNYDER QUINTET

TUE 7/3
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JAZZ WITH KIM NALLEY

THU 7/5 THRU SUN 7/8
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Roy Haynes Quartet

TUE 7/10 THRU SUN 7/15
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THURS., JUNE 21 • DDDRS 7 / SHDW 8
$2D ADVANCE / $22 DOOR
LLOYD COLE & THE NEGATIVES
JILL SOBULE / MINIBAR

FRI., JUNE 22 • DOORS 8 / SHOW 9
$15 ADVANCE / $15 DOOR
SUPERSUCKERS / M.I.R.V.
THE DROO CHURCH

SAT., JUNE 23 • DOORS 8 / SHOW 9
$15 ADVANCE / $15 DOOR
M.I.R.V. / SUPERSUCKERS
WINGNUT

SUN., JUNE 24 • DDDRS 7 / SHDW 8
$2D ADVANCE / $22 DOOR
DENNIS QUAID & THE SHARKS
LUCE

MDN., JUNE 25 • DOORS 7:3D / SHDW 8
$1D ADVANCE / $1D DOOR
CKY / PRESSURE 4-5
HOOBUSTANK

THURS., JUNE 28 • DOORS 7 / SHDW 8
$2D ADVANCE / $2D DOOR
JESSE WINCHESTER & JERRY DOUGLAS
TARBOX RAMBLERS

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Sunday 24

From page 83

Pocket Opera *Temple Emanu-El, Martin Meyer Auditorium, 2 Lake; 575-1102. 3pm, $13-27.* The opera performs Verdi's *Oberto,* directed by Debra Lambert.
San Francisco Opera *War Memorial Opera House, 310 Van Ness; 864-3330. 2pm, $23-165.* Through Sat/30. See Fri/22.
San Francisco Symphony *Davies Symphony Hall, 401 Van Ness; 864-6000. 8pm, $15-80.* See Sat/23.

monday 25

Rock/blues/hip-hop

Ian Brennan show *Brainwash. 9pm.*
CKY, Pressure 4-5, Hoobustank *Slim's. 8pm, $10.*
Lessick's Kid, Milwaukee *Make-Out Room. 8:30pm, $6.*
'Monday Night Hoot' *Cafe du Nord. 9:30pm, $5.* With Eric Shea and Molly Tuttle.
TJ Moore Blues Band *Boom Boom Room. 9:15pm, $3.*
Open mic *Hotel Utah. 7:30pm.* With Dayla Soul.
Open mic *Skip's Tavern. 7pm.* With Regi Harvey.
Pink Martini, 3 Leg Torso *Great American Music Hall. 9pm, $16-18.*
Kevin Russell *Biscuits and Blues. 8:30pm, $5.*
Sea of Green *Kimo's. 9pm.*
Shady Lady, Wayside, Counterpoint *Bottom of the Hill. 9pm, $5.*

Bay Area

All star jam *Blake's. 9:30pm, $3.* With the Steve Gannon Band and Mz. Dee.
Green Eggs and Schramm *Fourth Street Tavern. 9:30pm.*

Jazz/new music

Hal Bigler *San Francisco Brewing Company. 8pm.*
Clairdee and Ken French *Enrico's. 7pm.*
Dick Conte *One Market Restaurant. 7pm.*
Contemporary Jazz Orchestra *Jazz at Pearl's. 9pm.*
Ruth Davies and Kevin Gibbs *Moose's. 8pm.*
Ezra Gale Trio *North Star Restaurant, 288 Connecticut; 551-9840. 6pm.*
Danilo Perez *Mecca, 2029 Market; 621-7000. 9 and 10pm.*
Swing Session *Starlight Room. 8:30pm.*
Whoa *Pier 23. 9pm.*

Bay Area

Jazz improv jam session *Black Dot Cafe, 2330 International, Oakl; (510) 533-6629. 9pm, $3.*
Just Friends Jazz Quintet *Festival Gallery, 2200 Shattuck, Berk; (510) 486-0411. 8pm.* Berkeley Arts Festival.
Living Daylights *Yoshi's. 8 and 10pm.*
Tim Price Big Band *19 Broadway. 9pm.*
Renegade Sidemen *Anna's, 1801 University, Berk; (510) 849-2662. 8pm, $2.*

Folk/world/country

Acoustic open mic *Blue Lamp. 9:30pm.* With Andrew Freeman.
Akatombo Ensemble *Yerba Buena Gardens, Mission at Howard; 777-3533. 12:30pm.*
Guitarras y Congas *Top of the Mark. 8:30pm, $8.*
Cole McRory *Johnny Foley's. 8:30pm.*

Bay Area

'Ceili' *Starry Plough. 9pm.* Traditional Irish music.

Dance clubs

Club Dread *Justice League. 9pm, $10.* Reggae and dancehall.
Dalva *3121 16th St; 252-7740. 9pm.* With Consuelo Kevin.
D.Volution *Pow! A Cocktail Lounge. 8pm-2am.* With Ms. Dress.
Frizar *The Top. 10pm.* With rotating residents.
Grateful Dead Jams *Nickie's BBQ. 9pm-2am.* Dark Star Dan plays rare Grateful Dead tracks.
Lo-Key Lounge *An Sibin. 9pm-2am, $3.* Downtempo with Delon, Yamu, and Add One.
Milkshake Mondays *Suo-Drift. 10pm-2am.* With Travis.
New Direction *Elbo Room. 9pm, $4.* Manny Rosa and Romanowski spin downbeat music.
Reggae Mondays *Tunnel Top, 601 Bush; 982-2307. 9pm-2am.* With Qwistar.
Rockin' Java *1821 Haight; 831-8842. 7pm.* Hip-hop and open mic.
Soap *An Sibin. 9pm-2am.* With Abe and guests.
Star Lounge *Up and Down Club. 10pm-2am, $5.* DJ Henry and guests spin soul, dancehall, and hip-hop.
Sumo *The Top. 9pm, $5.* Hip-hop and funk with guest Ted Shred.
Tranquility Base *26 Mix. 9pm-2am.* Ambient sounds with DF Tram and Jonas.
Tranquilo *Amnesia. 10pm-2am.* Drum 'n' bass, downtempo, and abstract hip-hop with Kamahele, Presha, and G.A.S.
Vroom *El Rio. 8pm-midnight.* Punk, funk, and soul.

Bay Area

Underground Lounge *Radio, 435 13th St, Oakl; (510) 451-2889. 10pm-2am.* '60s and '70s music.

tuesday 26

Rock/blues/hip-hop

'Divabands' *Hotel Utah. 8:30pm, $5.* With Christie McCarthy, Deborah Pardes, and Dani Linnetz.
Drizoletto *Brainwash. 8pm.*
Estradasphere *Elbo Room. 9pm, $6.*
Eugenics Council, Skozie Fetish, Omnivorous Sensilium, Prism *Kimo's. 8pm, $5.*
Andrew Freeman Band *Blue Lamp. 9:45pm.*
Idiots, Fracas, Texas Thieves, Dead Even *Paradise Lounge. 8pm.* With open mic with Benjamin the Dog in the upstairs lounge.
Ahmad Jamal, 13, Supastars, Fusion Unlimited *Justice League. 9pm.*
Little Johnny *Biscuits and Blues. 8:30pm, $5.*
Oscar Meyers' Bluesbeat *Boom Boom Room. 9:15pm, $1.*
New Pornographers, Plus Ones *Great American Music Hall. 9pm, $9.* See 8 Days a Week, page 66.
'New Roots to Hip-Hop' *Last Day Saloon. 9pm, $5.* With Felonious and guest Ras K'dee and the Revolutionareez.
Open mic and live jam *El Rio. 7:30pm.*
Poor Rich Ones *Cafe du Nord. 10pm, $5.*
Spetzo Roto *Bottom of the Hill. 9pm, $5.*

Bay Area

Faraway Family *Fourth Street Tavern. 9:30pm.*
Grain USA, Dr. Evazon *Blake's. 9:30pm, $6.*
RJ Mischo and the Red Hot Blues Band *Ivy Room. 10pm, $5.*
Open mic *Starry Plough. 7:30pm.*

Jazz/new music

Scott Amendola Band *Cafe du Nord. 9:30pm, $5.*
Etienne de Roche *Bruno's. Midnight, $7.*
Hot Club of San Francisco *Enrico's. 7pm.*
Jazz jam *Beach Chalet. 6:30pm.*
Fil Lorenz Almost Big Band *Cellar at Johnny Foley's. 9pm, $2.*
Ben Marcato's Mondo Combo *Top of the Mark. 8:30pm, $8.*
Al Plank Trio *Jazz at Pearl's. 9pm.*
Kevin Rayhill *One Market Restaurant. 7pm.*
Fred Ross Project *Starlight Room. 8pm.*
Lorin Rowan *Gordon's House of Fine Eats, 500 Florida; 861-8900. 9pm.*
Swing Session *Broadway Studios. 9pm.* With DJ Spencer.
Bishop Norman Williams Quintet *Les Joulins. 8pm.*

Bay Area

Karrin Allyson *Yoshi's. 8 and 10pm, $16.*
Mad and Eddie Duran *Albatross Pub, 1822 San Pablo, Berk; (510) 843-2473. 9pm.*
Bruno Pelletier Trio *Jupiter. 8pm.*
Donald Robinson Trio *Festival Gallery, 2200 Shattuck, Berk; (510) 486-0411. 8pm.* Berkeley Arts Festival.
Jules Rowell Band *Pacific Coast Brewing Company, 906 Washington, Oakl; (510) 836-2739. 8:30pm.*
Tangria *Anna's, 1801 University, Berk; (510) 849-2662. 8pm, $2.*

Folk/world/country

Seisuin *Plough and Stars.* With Jack Gilder, Junji Shirota, and Kevin Bernhagen.
Traditional Irish jam session *Johnny Foley's. 9pm.*

Bay Area

DP and the Rhythm Riders *Ashkenaz. 9pm, $8.*
Jerry Hannan *19 Broadway. 9pm.*
33rd anniversary concert series *Freight and Salvage. 8pm, $15.50-16.50.* With Don Conoscenti, Viento, Anne McCue, Mad Pudding, Brian Gore and Antonio Calogero, and the House Jacks.

Continued on page 86

Red Devil Lounge
Wed. 6/20
Boomshanka
Thurs. 6/21
Heineken/MP3 Presents:
Luce
Ten Mile Tide
Janet Sedlar
Fri. 6/22
Pop Rocks
80's Explosion
Sat. 6/23
About Face
Tues. 6/26
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STORK CLUB
Wed 6/20 9:00pm $5 — John the Baker's Wednesday's Night
Anal Cunt
BeNumb • Fall Silent
Faceplant • Pillage
Thur6/21 9:30pm $5
Capital Sun Rays
Vivian's Keeper
Helen Chaya
Fri 6/22 10:00pm $5
UBERHUND
GOOD FOR YOU
RUN FOR COVER LOVERS
Sat 6/23 10:00pm $5
Help Save 21 Grand!
Fluke
Starbucker
Kennedy and the Electric Unicorn (K Records)
People Hater Machine Art
The Destroyed
Sun 6/24 9pm $5
Happy Queer Pride!
The Fightbacks
The Crack Pipes
Los Dryheavers
Tue 6/26 9:00pm $5
HUVR
The Sky Flakes
Slackjaw • Airbag
Mon 6/27 9:00pm $5 — John the Baker's Wednesday's Night
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Wednesday
Sangria Happy Hour • Denise, Martel, Nabiel – with Didje Kelli and special guests 5-8 pm
SEANCE • Denise, Martel, Nabiel – DJs Foxxee, Franky Boissy and Didje Kelli spin internationally flavored beats, 2-step and house.
9:30pm - 2am • $5
Thursday
Blue Hawaiian Thursdays • Hula dancers, live bands and local djs. Sangria pitchers, Mojitos, Cosmos and drink specials served-up poolside 5-8 pm
Friday
Havana Fridays • Hula dancers, live bands and local djs. Sangria pitchers, Mojitos, Cosmos and drink specials served-up poolside 5-8 pm
Saturday
Local djs
Tuesday
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THURSDAY 6/21
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photo Sheri Gibson

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music
calendar

Tuesday 26

From page 85

Dance clubs

Asia Africa Arabia *Nickie's BBQ. 9pm-2am.* DJ Cheb I Sabbah spins a blend of international music.
Blissville *Make-Out Room. 10pm, $3.* Psychedelic, funk, and dub.
Church of Sinatra *Deluxe Club. 9:30pm.* With Aaron and Giancarlo.
Cocktail hour *Deluxe Club. 6-9pm.* Lounge music with Powerlounger and Brian Cox.
Development *AsiaSF. 10pm.* Reference, Raygun, and Mykul Crane spin breakbeat and house.
Down There *26 Mix. 7pm.* Ben Wa spins jazz and funk. *9pm-2am.* Hip-hop and downtempo with residents Monkey and Stef.
Familia *Royale. 9:30pm-2am.* Hip-hop, jazz breaks, funk, Latin, and dancehall.
Fire on the Ice *Butterfly. 10pm.* With Tom Thump.
Fracture *Blind Tiger. 10pm-2am.* Breaks with residents Geometrist and Dom Some.
F#@! Tuesdays *Backflip. 10pm-2am.* '80s music, soul, breakbeat, and hip-hop.
Impulse *An Sibin. 10pm-2am.* Techno with rotating residents.
Karamba *Glas Kat. 9:30pm-2am, $5.* Salsa music with Henry.
Node *Pow! A Cocktail Lounge. 9pm-2am.* Indie rock and electronica with Thorsten Sideboard and guests.
Phuturo *The Top. 7-10pm.* Jungle music with Eva, Femmes Fatales, and White Rabbit. *10pm.* Phunckateck crew.
Scope *Light, 839 Geary; 430-2161, ext 2080. 6pm-2am, $3.* Trance and breaks with KJ and Anon and guest Ms E.
Soul Samba *Dalva, 3121 16th St; 252-7740. 10pm-2am.* Latin beats with El Super Chente Hat Trick Jonny, and Asti Spumanti.
Wax *Sacrifice. 10pm-2am, $5.* Soul music with DJs Wisdom, Pause, and Sake One.

Bay Area

Alphabet Stew *Radio, 435 13th St, Oakl; (510, 451-2889. 10pm-2am.*
Club Fusetti *9pm.* Hip-hop and R&B with Phiness.
Mad Hatter *Bench and Bar, 120 11th St; (510) 496-6000, ext 120. 9pm-2am, $3-5.* Underground dance music
Ruby Room *10pm-2am.* Punk rock with Kenny Kaos.

Classical

Seth Montfort *Main Post Chapel, Presidio, 130 Fisher Loop; 362-6080. 8pm, $10.* The pianist performs works by Chopin, Tchaikovsky, Gershwin, and Sondheim.
San Francisco Opera *War Memorial Opera House, 310 Van Ness; 864-3330. 7:30pm, $23-165.* Through July 1. See Thurs/21.

events

Events listings are compiled by Most Reeves. See 8 Days a Week for information on how to submit items to the listings.

wednesday 20

Around town

Chris Reed *SomArts, 934 Brannan; 552-7709. 7:30pm, $10.* The author and history professor leads a discussion on Chicago's "Boys Town" and some of the projects being carried out to commemorate the area. Part of the National Queer Arts Festival 2001

Benefits

'Henry, Annie, and Friends' *Friends of Photography, Ansel Adams Center, 655 Mission; 552-9201 ext 19. 6pm, $100.* The gala event serves as a celebration of photographer Annie Leibovitz's exhibition, "Women," and a fundraiser for the SoMa Partnership, which provides work skills and opportunities for homeless people.

Authors

Steve Earle *Cafe du Nord, 2170 Market; 861-5016. 7:30pm, free.* The musician-turned-author reads from his book of stories, *Doghouse Roses.*
Garth Nix *Booksmith, 1644 Haight; 863-8688. 7pm, free.* The novelist discusses *Lirael.*

Bay Area

Elizabeth Berg *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 1pm, free.* The novelist reads from *Never Change.*
Matt Heid *REI, 1338 San Pablo, Berk; (510) 527-4140. 7pm, free.* The author gives a slide presentation on *101 Hikes in Northern California.*
Diane di Prima *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free.* The author talks about *Recollections of My Life as a Woman: The New York Years.*

thursday 21

Around town

'French Women and the Gold Rush' *Alliance Française de San Francisco, 1345 Bush; 775-7755. 7pm, $7.* Author Claudine Chalmers lectures on this topic.
'Sisters on the Frontline: Women in Hip-Hop' *Yerba Buena Center for the Arts, 701 Mission; 978-2000. 6pm, free.* Slam poet Aya de Leon and DJ Jahneen Ameni lead this discussion as part of the "Hip-Hop Nation" festival.

Benefits

Kimochi Inc. anniversary celebration *Asian Art Museum, Golden Gate Park (near 10th Ave and Fulton); 921-6822. 6:30pm, $125.* The long-running senior center celebrates its 30th year of services with a gala fundraiser featuring a silent auction, hors d'oeuvres, and entertainment.

Authors

Pamela Rafael Berkman *A Clean Well-Lighted Place for Books, 601 Van Ness; 441-6670. 7:30pm, free.* The author discusses *Her Infinite Variety: Stories of Shakespeare and the Women He Loved.*
Bernard Mayes *Books Inc., 2275 Market, 864-6777. 7:30pm, free.* The author reads from *Escaping God's Closet: Revelations of a Queer Priest.*

Bay Area

Orville Schell *Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free.* The author discusses *Virtual Tibet: Searching for Shangri-la from the Himalayas to Hollywood.*

friday 22

Around Town

Pets and public health discussion *Dolores Plaza Condominiums conference room, 1839 15th St; 241-1470. 7pm, free.* Pets Are Wonderful Support and veterinarian Milan Milovancev host a presentation summarizing the past Healing Power of the Human-Animal Bond summit.

Benefits

'Live Nude Bands III' *Fillmore, 1805 Geary; 648-8314. 8pm, $12.50.* See 8 Days a Week, page 66.

Authors

Frances and Ginger Parks *Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free.* The two sisters discuss their collaboration on *To Swim Across the World.*
Umi *Barnes and Noble, 280 Metro Mall, 119 Colma, Colma; (650) 756-1228. 7:30pm, free.* The author discusses *Footprints in the Snow.*

saturday 23

Around Town

Summer solstice celebration *Berkeley Farmers Market, Civic Center Park, Derby at M.L.K Jr. Way, Berk; (510) 548-3333. 11am-4pm, free.* The weekly market celebrates the summer season with live music by reggae band Conscious and jazz combo the Floppy Fellows.

Benefits

'Azaad' *Muna Street Gallery, 111 Minna; 974-1719. 9pm, $10.* Sankara Eye Clinic is the beneficiary of this installment of the monthly party. Performers include Janaka and vocalist Raj Datt and DJs Mercury Bonez, RhinoFX, and Maneesh the Twister.

Bay Area

Benefit for 21 Grand and Stork Club *21 Grand, Oakl; (510) 444-7263. (Also Stork Club, 2330 Telegraph, Oakl; (510) 444-7164.) 6pm, $7-20.* The two performance venues hold a fundraiser for 21 Grand, which is currently fighting eviction by its landlord. The event begins at 21 Grand with performances at Phillip Greenlief, beathoxer Yuri Lane, and others, then continues at the Stork Club at 8 p.m., with music by Peoplehater, Mark Growden's Electric Pinata, and Stratford 4, among others.
Concert and dinner for earthquake retrofit *Chinese Presbyterian Church of Oakland, 26 Eighth St, Oakl; (510) 452-4963. 3:30pm, $5-10.* The church raises funds for planned renovations with an evening of singing and choral music.
'Feast of Fire' *Crucible, 1036 Ashby, Berk; (510) 843-5511. 6pm, $20-125.* The first two parts of this gala fundraiser include a formal dinner and a silent auction, featuring works by Crucible artists; the third portion spotlights exotic performers such as snake dancer Elizabeth Moriarty and fire troupe Phoenix Rising.
'Dur Nations Speak' *La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, $10. Drown* author Junot Diaz, *Caucasia* author Danzy Senna, *Children of the Rooyne* author Elmaz Abinader, and *Sufi Warrior* author Diem Jones read in support of Voices of National Arts Foundation's summer writing workshop.
WomenSing and Dimensions Dance Theater *Scottish Rite Theater, 1547 Lakeside, Oakl; (925) 798-1300. 3 and 8pm, $16-25.* The two groups present music from Karl Jenkins's *Adiemus I and II: Songs of Sanctuary and Cantata Mundi* in this benefit for SafeHouse, a nonprofit shelter for women wishing to leave prostitution.

Authors

Frances and Ginger Parks *San Francisco Public Library, Main Branch, 100 Larkin; 557-4277. 1pm, free.* See Fri/22.
Steven Trent Smith *Pampanito Store, Pier 45; 775-1943. 1pm, free.* The author signs copies of *The Rescue.*

sunday 24

Around town

Open house for Therapeia *Therapeia, 1801 Bush; 885-3304. 1pm, free.* The new yoga, massage, and spa center hosts a grand opening, with a free yoga class, followed by music and refreshments.

Bay Area

Bicycle repair clinic *REI, 1338 San Pablo, Berk; (510) 527-4140. 11am, free.* This semi-regular workshop pairs cyclists with a bike technician. This week's topic is brake adjustments.

Benefits

'In the Garden' *Dunsmuir Estate, 2960 Peralta Oaks, Oakl; (415) 388-0936. 11am, $50.* In Defense of Animals, a national nonprofit that battles the abuse and exploitation of animals, hosts this fundraising gala.

Authors

'Bittersweet Legacy: Creative Responses to the Holocaust' *Judah L. Magnes Museum, 2911 Russell, Berk; (510) 549-6950. 1pm, free.* Editor Cynthia Moskowitz Brody signs copies of this collection.
Harlen Coben *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 5:30pm, free.* The mystery writer reads from *Tell No One.*
Nicholas Clapp *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free.* The author gives a slide presentation on *Sheba: Through the Desert in Search of the Legendary Queen.*
Judy Greber *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 2pm, $5.* The mystery writer, who uses the pen name Gilliam Roberts, discusses her work at a meeting of the California Writers Club.

monday 25

Around town

'Page to Stage; Surviving the Media' *Berkeley Repertory Theatre, Roda Theatre, 2015 Addison, Berk; (510) 647-2900. 7pm, free.* UC Berkeley journalism professor Douglas Foster and members of the Tectonic Theater Project discusses the Rep's *The Laramie Project.*

Authors

Pamela Rafael Berkman *Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free.* See Thurs/21.
Timothy Ferris *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free.* The science writer discusses *Life Beyond Earth.*

tuesday 26

Around town

E.G. Crichton and Kim Anno *Jon Sims Center for the Arts, 1519 Mission; 554-0402. 8pm, $5-10.* The two artists give a slide presentation on avant-garde work and community art titled "Big History, Little Art, Lesbian Life." Part of the National Queer Arts Festival 2001.
How to make a demo *116 Ninth St; 575-0777. 7:30pm, $10.* Musician, engineer, and producer Patrick Simms conducts this how-to class for prospective recording artists.
'Pinque' *Odeon, 3223 Mission; 550-6994. 7pm, free.* This party is organized by Burning Man parodists Chillin' Woman, creators of an annual event that celebrates suburban-lawn leisure rituals.

Bay Area

Sophia Tavalas, Taraneh Hemami *Judah L. Magnes Museum, 2911 Russell, Berk; (510) 549-6950. 7pm, free.* The two artists discuss their work and participation in the museum's exhibit "Telling Time: To Everything There Is a Season."

Benefits

Benefit for Jean-Louis Palladin *Ritz-Carlton, 600 Stockton; 773-6198. 6pm, $120.* The fundraiser, a gala dinner featuring contributions from the city's top restaurants, benefits the world-famous chef who has recently been diagnosed with lung cancer.
'Viva Variety XVII' *Theatre Rhinoceros, 2926 16th St; 863-0741, ext 2. 8pm, $20.* This semi-annual vaudeville show offers a Gay Pride edition, with comedian Sabrina Matthews, vocalist Gale Bonotto, and performance artist Peggy L'Eggs among the many participants. Proceeds benefit the Positive Resource Center, which assists people affected by HIV and AIDS.

Authors

Mark Crispin Miller *Modern Times Bookstore, 888 Valencia; 282-9246. 7:30pm, free.* The author discusses *The Bush Dyslexicon.*

Bay Area

Julia Alvarez *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 1pm, free.* The novelist reads from *In the Name of Salomé.*
Marjorie Heins *Cody's, 2454 Telegraph, Berk; (510) 845-7852. 7:30pm, free.* The attorney discusses *Not in Front of the Children.*
Erna Paris *Book Passage, 51 Tamal Vista, Corte Madera; (415) 927-0960. 7:30pm, free.* The investigate writer talks about *Long Shadows: Truth, Lies and History.*

attractions/kid stuff

Crissy Field Center *Presidio, Building 603, Mason at Halleck; 561-7690. Wed-Sun, 10am-6pm. Free.* The national park, set in a restored tidal marsh, offers multicultural programs, activities, and resources that promote an eco-friendly environment. Fri: Take a trip to Kirby Cove, 4:45-9pm. $10, registration required. Sat: An environmental technology specialist leads junior photojournalists, 1-4pm. $10, registration required; conduct your own experiments in the park estuary, 10am-noon. $6. Sun: Farmer D leads a horticultural workshop, 1-3pm. $6.
Exploratorium *3601 Lyon; 563-7337. Wed, 10am-9pm; Thurs-Tues, 10am-6pm. $6-9 (free first Wed).* The museum features hands-on

Continued on page 88

San Francisco Museum of Modern Art



FINAL WEEKS!
through july 8
010101: art in technological times
What effect does technology's escalating presence have on our hearts and minds? Leave it to SFMOMA to bring together a revolutionary exhibition, both in-gallery and online, comprised of works by leading artists, architects, and designers—all responding to a world being thoroughly transformed by technology. Visit online at sfmoma.org and artmuseum.net.
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through oct 28
points of departure: connecting with contemporary art
How does a twenty-first-century museum reinvent itself for the technological age? Explore essential themes of modern art as SFMOMA presents a reinterpretation of major works from the permanent collection, including recent acquisitions on view for the first time. Experiment with new technological devices created to enhance understanding of these works and their creators.
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010101: Art in Technological Times is organized by the San Francisco Museum of Modern Art. Image: Erik Adigard/M.A.D., *Timelocator* (detail), 2001, courtesy of the artist. The portable interpretive devices for *Points of Departure: Connecting with Contemporary Art* are sponsored by Compaq Computer Corporation in Silicon Valley. Image: Brice Marden, *Cold Mountain 6 (Bridge)* (detail), 1989-91; collection SFMOMA, purchased through a gift of Phyllis Wattis.

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Attractions/kid stuff

From page 87

exhibits relating to art, science, and human perception, including "Behind the Screen: Making Motion Pictures and Television." Thurs: Get to the museum early to watch a full solar eclipse via the Internet, 4:30am. Sat: "Just Think Mobiles," three buses equipped with multimedia technology, visit the museum, 10am-4pm.

International music concerts *Yerba Buena Gardens, Mission between Third and Fourth streets; 453-9678. Mon-Fri, 12:30pm. Free. Through Fri/29.* Local and international musicians from Europe, Asia, and Latin American celebrate the summer solstice with several concerts.

Make*A*Circus *Rossi Playground, Arguello at Anza; 242-1414. Thurs, noon. Free.* The circus kicks off its 27th season with a day of eclectic interactive performances, including "Penelope Puddles's Problematic Playground."

Puppet festival *Yerba Buena Gardens, Mission between Third and Fourth streets; 543-1718. Sat, Naon. Free. Through Aug 26.* The Caterpillar Puppet Company kicks off its summer-long festival with performances of *Three Little Pigs* and *Itty Bitty Variety Show.*

Randall Museum *199 Museum Way; 554-9600. Tues-Fri, 10am-5pm. $6-7.* The museum has exhibits and activities for kids. Sat: "Saturdays are Special" continues with an exploration of magnets and electricity, 1-4pm.

San Francisco Maritime Park *Fisherman's Wharf at Hyde Street Pier, Hyde at Jefferson; 556-3002. Daily, 10am-5pm. $2-5.* In the nation's only "floating" park, historical sailing ships are berthed at the pier for visitors to explore. Sun: Learn about the wreck of the *Balclutha*, 2-2:50pm.

Saturday art programs at the Legion *California Palace of the Legion of Honor, Lincoln Park, 100 34th Ave; 750-3658. Sat, 1-3pm. $5-8 (under 12 free).* "Doing and Viewing Art" discuss music in art; "Big Kids–Little Kids" discuss food in art.

Workshops for families *de Young Art Center, 2501 Irving; 682-2483. Sat, 10:30am-noon. Free.* This month's program explores ancient art.

Young Performers Theatre *Fort Mason Center, C-300, Marina at Laguna; 346-5550. Sat-Sun, 1pm. $5-8.* The theatrical company performs "Fairy Tale Odyssey," an adaptation of classics from Little Red Riding Hood to the Frog Prince.

Zeum *221 Fourth St; 777-2800. Sat-Sun, 11am-5pm. $5-7.* The media arts and technology center features activities for children, teenagers, and their families, including "CircleMaze" and "Hip-Hop." Sat: Carolyn Power tells tales from around the world, 2pm. Sun: Puppeteers Meredith Crosley and Chris Kuckenbaker perform "Ajobin the Great," 2pm.

Bay Area

Bay Area Discovery Museum *557 McReynolds, East Fort Baker near Sousalito; (415) 487-4398. Fri-Sun 10am-5pm. $6-7.* The museum hosts learning labs, exhibits, and activities for children, including "The Science of Oz." Sat: "Community Night" invites you to watch *The Wizard of Oz* and dress up as one of the characters, 4-8pm.

Chabot Space and Science Center *10000 Skyline, Oakl; (510) 336-7300. Tues-Sat, 10am-5pm; Sun, noon-5pm. $5.50-8.* This state-of-the-art science and technology facility houses an observatory, planetarium, and exhibits in a natural park setting. Sat-Sun: "Astronaut Training Camp" continues with "Equilibrium Training" (Sat, 12:30-2pm and 2:30-4pm) and "Planetary Training" (Sun, 12:30-2pm and 2:30-4pm).

Daniel Handler *Book Passage, 51 Tamol Vista, Corte Madera; (415) 927-0960. 7:30pm, free.* The author reads from *A Series of Unfortunate Events: The Vile Village* through an alter ego, Lemony Snicket.

Kid Kaleidoscope and the Puppet Players *Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Sun, 2pm. $5-10.* This multimedia theater group performs a puppet show full of innovative techniques.

Lawrence Hall of Science *Centennial Drive off Grizzly Peak Blvd, UC Berkeley, Berk; (510) 642-5132. Wed-Tues, 10am-5pm. $3-7.* The public science center features all types of exhibits, films, and activities for adults and children, including "T. Rex on Trial" and "Science in Toyland." Thurs: The museum celebrates the solar eclipse in Africa, 5:30-7am.

Oakland Museum of California *1000 Oak, Oakl; 1-888-OAK-MUSE. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). $4-6 (free second Sun).* Sat: The museum celebrates Juneteenth, as well as a new exhibit, "Half Past Autumn: The Art of Gordon Parks," 10am-4pm.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis), and we cannot list café exhibits. For information on how to submit listings to this section, see 8 Days a Week. Reviews are by Lindsey Westbrook.

museums

Ansel Adams Center for Photography *655 Mission; 495-7000. Extended hours until July 15: Sun-Wed, 11am-5pm; Thur-Sat, 11am-8pm. $7, $4 seniors and students, free for 12 and under and members.* "Annie Leibovitz: Women." More than 80 portraits by Annie Leibovitz. "2001 Mother Jones International Fund for Documentary Photography Awards." An exhibition of photographs by the 2001 award recipients. Both exhibits through July 15.

Asian Art Museum *Golden Gate Park (near 10th Ave at Fulton); 379-8801. Wed-Sun, 9:30am-5pm (extended haurs until Sept 12: Thurs-Sat, 9:30am-9pm; first Wed, 9:30am-8:45pm). $7, $5 seniors, $4 yauths.* "Carpets from China." Ten Chinese rugs from the 19th and 20th centuries. Through July 8.

California Historical Society *678 Mission; 357-1848, ext 14. Tues-Sat, 11am-5pm. $3, $1 seniors and students, free for five and under and members.* "The Big Orange." Orange crate labels. June 23-Sept 30.

California Palace of the Legion of Honor *Lincoln Park (near 34th Ave at Clement); 863-3330. Tues-Sun, 9:30am-5pm. $8, $6 seniors, $5 for 12 to 17, free for 11 and under (free Tues).* "Marks of Creativity: Recent Aquisitions of California Drawings." Various works hy California artists. Through Aug 26. "Henry Moore: Sculpting the 20th Century." A retrospective of Moore's sculptures and works on paper. June 23-Sept 16.

De Young Art Center *2501 Irving; 750-7640. Tues-Sat, 10am-4:45pm. Free.* "Sirron Norris." Recent paintings. Ongoing.

Jewish Museum San Francisco *121 Stenart; 543-8880. Sun-Thurs, noon-5pm. $3-4, free for 12 and under and members.* "Sophie Calle: Public Places — Private Spaces." Installation of photographs and texts by the French conceptual artist. Over the past 20 years or so Sophie Calle has made performance-based pieces that involve snooping, stalking, following, interviewing, and revealing the secret lives of others — as well as herself. The show includes a range of pieces from Bay Area collections, including some of her first pictures, taken in a graveyard in Bolinas, where she lived in the late 1970s. The centerpiece of the show is a 1996 project called *Eruv* that taps into zones charged by religious and nationalist beliefs. Through Thurs/28. (Helfand)

Museo Italo Americano *Fort Mason Center, Bldg C, Marina at Laguna; 673-2200. Wed-Sun, noon-5pm (first Wed, noon-7pm). $3, $2 students and seniors; free for 11 and under and on first Wed.* "Il maestro e l'allievo." Works by Oskar Kokoschka, Silvio Loffredo, and Marco Sassone. "Parole e immagini futuriste dalla collezione Wolfson." Futurist words and images from the Wolfson Collection. Both exhibits through July 8.

Museum of Craft and Folk Art *Fort Mason Center, Bldg A; 775-0991. Tues-Fri, and Sun, 11am-5pm; Sat 10am-5pm. $1-3. (free Sat, 10am-noon; first Weds, 11am-7pm).* "Contemporary Needlework: Tattoo!" Works by 15 women tattooists. Through July 29. "Crowning Glory: Contemporary Paper Hats by Moses." 50 hats made by folk artist Moses. Through July 29.

San Francisco Museum of Modern Art *151 Third St; 357-4000. Fri-Tues, 11am-6pm; Thurs, 11am-9pm (extended hours until Sept 6: Fri-Tues, 10am-6pm; Thurs, 10am-9pm). $9, $6 seniors, $5 studeuts, 13 and under and members free (free first Tues; half-price Thurs, 6-9pm).* "Jennifer Sterling: Selections from the Permanent Collection of Architecture and Design." Sixteen works by the San Francisco designer. Through Sun/24. "Custom Built." A 20-year survey of work hy Allan Wexler. Through Sun/24. "*010101*: Art in Technological Times." Recent work by 35 contemporary international artists, architects, and designers. Through July 8. Works on "*010101*" Web site viewahle through 2001 at www.sfmoma.org.

San Francisco Performing Arts Library and Museum *401 Von Ness, Fourth fl; 255-4800. Tues, Thurs-Sat, 11am-5pm; Wed 11am-7pm. free.* "Verdi by the Bay." A historical exhibition of Verdi performances. Through Aug 24.

Yerba Buena Center for the Arts *701 Mission; 978-ARTS. Tues-Wed and Sat-Sun, 11am-6pm; Thurs-Fri, 11am-8pm. $6, $3 seniors, students, and youths; free for members (free first Tues).* "Elevated." Newly commissioned works by San Francisco graffiti artists. Through July 14. "Roots, Rhymes and Rage: the Hip-Hop Story." Handbills, costumes, turntable technology, and other artifacts exploring hip-hop's origins and its impact on popular culture. Through Aug 12. "Hip-Hop by the Bay." An exhibit focusing on the Bay Area's hip-hop culture. Through Aug 12. "Hip-Hop Resource Lounge." A selection of readings, music samples, and video stations on hip-hop and how it has transformed throughout its history. Through Aug 12. "Rappers Delight (The Visual Avant-Garde of Hip-Hop)." Paintings, drawings, sculptures, and video by various artists. Through Aug 12.

Bay Area

Judah L. Magnes Museum *2911 Russell, Berk; (510) 549-6950. Sun-Thurs, 10am-4pm. $3 donation.* "Telling Time: To Everything There Is a Season." Part one of this two-year exhibition, "Spring and Summer," includes cultural objects to highlight the passage of time. Through May 2002. "Ancestral Ascent." Site-specific installation by Sophia Tsavalas. June 24-Nov. "Re-counting." Photo-collage by Taraneh Hemami. June 24-Nov.

Museum of Anthropology *103 Kroeber Hall #3712, UC Berkeley; (510) 643-1193. Wed-Sun, 10am-4:30pm.* "The Art of Research: Nelson Graburn and the Aesthetics of Inuit Sculpture." Collections of Inuit soapstone carvings. "Tzintzuntzan, Mexico: Photographs by George Foster." The UC Berkeley professor emeritus of anthropology exhibits his photographs, collected from 1945 to 1999. "Sites along the Nile: Rescuing Ancient Egypt." Exhibit includes nearly 600 objects, including jewelry, pottery, and sculpture. "Yoruba Divination: Selections from the Collections of William and Berta Bascom." An exhibit focusing on the aims and techniques of Ifa divination. All exhibits through Sat/30.

Oakland Museum of California *1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm. $6, $4 seniors and students.* "After the Storm: Bob Walker and the Art of Environmental Photography." Photographs from the Bob Walker Collection and original images by other landscape photographers. Through Sun/24. "Rustler Range Mastodon Project." A behind-the-scenes look at the natural sciences department staff as they create a mastodon exhibit. Through Sat/30.

San Jose Museum of Art *110 South Market, San Jose. (408) 271-6840. Tues-Wed and Fri-Sun, 10am-5pm; Thurs, 10am-8pm. $7, $4 seniors, students with ID, and children and youths 6-17, free for 5 and under (free first Thurs, half-price Thurs, 5-8pm).* "Collecting Our Thoughts: The Community Responds to Art in the Permanent Collection." Painting, sculpture, mixed-media, works on paper, ceramics, and photography. June 24-Sept 23.

galleries

Opening

Backstage Gallery *2134 Polk; 775-1440. Tues-Thurs, Sat, 11am-7pm; Fri, 11am-10pm; Sun, 11am-4pm.* "Zygotic Episodes," work by Hawk Alfredson (reception Sat/23, 7-10pm). June 23-Aug 8.

Galeria de la Raza *2857 24th St; 826-8009. Tues-Sat, noon-6pm.* "Tecno-promesas: Putografia Virtual," installation by Los Cybrids (reception Fri/22, 7-10pm). June 22-Aug 11.

Haines *49 Geary; 397-8114. Tues-Sat, 10:30am-5:30pm (first Thurs until 7:30pm).* "Kaboom!" group exhihition inspired by cartoon culture (reception July 5, 5:30-7:30pm). June 21-July 21.

The Lab *2948 16th St; 864-8855. Wed-Sat, 2-7pm.* "The Post-Logical Zoo," biosimulation and sculpture by Dr. Aaron Wolf Baum and Michael Christian (reception Wed/20, 6-10pm). Wed/20-Sat/30.

Meridian Gallery *545 Sutter; 398-7229. Tues-Sat, 11am-5pm.* "H2O Above and Below," works by Leslie Andelin (reception Thurs/21, 6-8pm). June 21-July 28.

Diego Rivera *800 Chestnut; 771-7020. Daily, 9am-9pm.* Paintings and photography by Sungho Park, Wei Chi Huang, and Aimee K. Ducharme. Through Sat/23. "The 'Body-Mind,' Mined," recent work of Mia Capodulipo and Linda Ford (reception Tues/26, 5-7pm). Sun/24-Fri/29.

San Francisco City Hall *1 Dr. Carlton B. Goodlett Place; 626-7498. Mon-Fri, 8am-8pm; Sat-Sun, noon-4pm.* "Millenium Monument," works by Allyson Levy. Through Fri/29. "Lucky Stories," works by Alexandra Bowes, Kevin Hill, and Kelda Van Patten. Through Sun/1. "Messages from the Underbelly," graffiti, photographs, and portraits by Kirstina von Rubens. Through Sun/1. "Artist as Homeless," the Leshian, Gay, Bisexual, Transgender, Questioning Youth photography project. Through Sept 2. "Ed Kashi Jumps with WritersCorps," photographs by Ed Kashi and poetry by WritersCorps youth. Through Sept 2. "In the Heart of the World. Photos of the Zapatista Insurrection," photographs assembled by Galeria de la Raza. June 25-Sept 2.

Bay Area

Passion Flower *4 Yosemite, Oakl; (510) 601-7750. Thurs-Sun, 2-7pm.* "My Beautiful Sister," photographs by Tony Ryan. June 21 Aug 29

Ongoing

Ampersand International Arts *1001 Tennessee; 285-0170. Thurs-Fri, 10am-5pm and by appt.* "body. ending. line," an installation by Cesar Cofone-Dadamo. Through Fri/29.

Artists' Television Access *992 Valencia; 824-3890. Mon-Sat, 10am-10pm.* "My Beautiful Sister," photography by Tony Ryan (reception Thurs/28, 7:30-11:30pm). Through Tues/3.

Aurobora Press *147 Natoma; 546-7880. Mon-Sat, 11am-5pm.* "Monotype Constructions," works hy Anne Wilson. Through Sat/30.

Eleonore Austerer *540 Sutter; 986-2244. Mon-Sat, 10am-6pm.* "Celebrating 100 Years of Modern Masters," a collection of rare graphic works by Toulouse-Lautrec, Gauguin, Picasso, Braque, Matissa, Paul Klee, Kandinsky, Rouault, Chagall, Leger, Calder, and Henry Moore. Through Sat/30. New work by Roberto Azank. Through Sat/30.

Balazo/Mission Badlands Gallery *2811 Mission; 920-0896. Sat-Sun, 2-6pm.* "Muliebrias," group exhibit on the topic of womanhood. Through Tues/26.

John Berggruen *228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm.* "Recent Nocturnes," works by Stephen Hannock; "Summer in the City," works by various artists. Both exhibits through July 14.

Build *483 Guerrero; 863-3041. By appt only.* "Point Blank," photography by Su Evers, Jackie Gratz, Dusty Lombardo, and Rebecca McBride. Through Fri/29.

Braunstein/Quay *430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm.* Paintings by Jeff Adams; "Access," sculpture by Mark Mennin. Through Sat/30.

Virginia Breier *3091 Sacramento; 929-7173. Tues-Sat, 11am-6pm.* Ceramic sculpture by Louise McGinley. Through Sat/30.

Canessa *708 Montgomery; 296-9029. Mon-Fri, 10am-2pm.* "Unaccompanied Spaces," photographs by Jennifer Brown. Through Thurs/28.

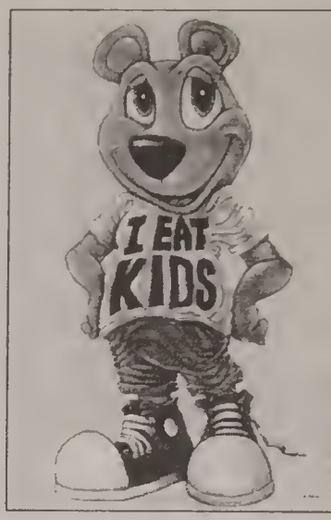
Canvas Cafe Gallery *1200 Ninth Ave; 504-0070. Mon-Wed, 11am-7pm; Thurs-Fri, 11am-9pm; Sat-Sun, 10am-9pm.* "Doggie Daze," recent Doggie Diner paintings by Anna Conti. Through Wed/27.

Dolby Chadwick *266 Sutter, Fourth fl; 956-3560. Tues-Sat, 10am-6pm.* Oil paintings by Michael Tschantz-Hahn. Through Sat/30.

critic's choice: art

'Cartoon Literalism'

Through Sat/30, Culture Cache Gallery



CARTOON LITERALISM (2001), BY SIRRON NORRIS

Sirron Norris calls his style "cartoon literalism." Grown out of his love for comics and caricature, it's his unique way of juxtaposing lovable animal forms to seemingly contradictory text. The show's title image, *Cartoon Literalism*, is a painting of a grinning bear wearing red sneakers and a T-shirt that boldly announces, "I Eat Kids." Like all of Norris's characters, the bear has big doe eyes and overlarge feet. It oozes personality and charm, and it looks about as vicious as a Smurf. But are there bloody fangs hidden behind that furry smile? Norris wants to keep us guessing — for us to see the bear simultaneously through a kid's trusting eyes and an adult's cynical eyes. The paintings in this show are a diary of the past six months of Norris's life. He painted *February* over the course of two weeks, adding a new section every day to represent what he was doing and how he felt. *San Francisco 4/20/2020 A.D.* is an angry response to the taggers who recently defaced his mural on Bryant and 20th Street. *What I'm Going Through Now* depicts the artist himself in three guises: an angel, a rabbit, and a bear wearing a "Kill" T-shirt. Norris has worked up a whole vocabulary of images; the rabbits stand for lust, he says, and the bears for love. Over in the corner he has constructed a little shrine to his formative influences: Shaggy and Scooby Doo, Smurf Berry Crunch, Fat Albert, Mr. T, and others. Norris has received four artist-in-residencies from the M.H. de Young Memorial Museum, one of which is in progress at the museum's temporary facility devoted to children's art education. *Wed.–Sun., 2–7 p.m., 1800 Bryant, No. 104, S.F. (415) 642-2360.* (Lindsey Westbrook)

Joseph Chowning Gallery *1717 17th St; 626-7496. Call for hours.* Watercolors by Stanton MacDonald-Wright. Through Thurs/28.
Creativity Explored *3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm.* "New and Old Works by Matietta Canoza," mixed media works on paper and canvas. Through Thurs/21.
Crown Point Press *20 Hawthorne; 974-6273. Tues-Sat, 10am-6pm.* "Summer Choices: Group Exhibition," etchings and woodcuts by various artists. Through Aug 31.
Culture Cache *1800 Bryant, No. 104; 642-2360. Wed-Sun, 2-7pm.* "Cartoon Literalism," paintings by Sirron Norris. Through Sat/30. See Critic's Choice.
Ebert Gallery *49 Geary, Fourth fl; 296-8405. Tues-Sat, 11am-5pm.* "Linda Symonds Drawings," mixed-media works. Through Sat/30.
Fraenkel *49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Hiroshi Sugimoto: Portraits." Hiroshi Sugimoto's theme is consistently about the passage of time. His recent works are depictions of history and art gone through filters of representation. They are photographs of three-dimensional copies of notable historical figures taken from famous paintings or photographs. The wax figure of Winston Churchill, for example, was based on a well-known 1941 Karsh photograph, and Sugimoto returns the statesman to that form, in a technically improved state. It is on just such images that we base our notions of recent and not-so-recent history. Sugimoto's photographs, in a sense, recapture the past while urging us to question the accuracy of any depiction of the past. Through Sat/30. (Helfand)
Gallery 16 *1616 16th St; 626-7495. Mon-Fri, 9am-5pm.* New paintings by Jeff Kao. Through Fri/29.
Herbst International Exhibition Hall *385 Moraga Avenue; (415) 861-9838. Wed-Fri, 2-7pm; Sat-Sun, noon-5pm.* "2001 Selections," juried exhibition of work by 20 San Francisco Open Studios artists. Through Sun/24.
Pasquale Iannetti *531 Sutter; 433-2771. Mon-Sat, 10am-6pm.* "Four Centuries of Master Prints," original prints from the 16th century to the present. Through Oct 15.
Live Art Gallery *151 Potrero; 552-5875. Thurs-Sat, noon-4pm and by appt.* "Hell's Half Acre," new paintings by Sookie Koban and Xylor Jane. Through Sat/30.
Luggage Store *1007 Market; 255-5971. Wed-Sat, noon-5pm (or by appt).* "ING," new work by Tauba Auerbach, paintings, sculpture, and installation by Ben Prince, and mixed-media works by Will Yackulic. Will Yackulic's paintings, along with the 3-D photographs and caligraphies of Tauba Auerbach and the paintings of Benjamin Prince, all tell stories while bringing in language and its visual presentation — retelling the way they tell. Emerging from a city bloated with the superfluous, hyperdesigned, and disassociated information of phantom commerce, all the works redress the present, and re-see it. Through July 7. (Noel Black)
Mission Cultural Center *2868 Mission; 821-1155. Mon-Sat, 10am-5pm.* "Sin Fronteras," QueLaCo hosts a National Queer Arts Festival exhibit featuring works by Bay Area queer Latina/o artists. Through Sat/23. "Mission Cultural Center for Latino Arts End of Semester Art Exhibit," works by instructors and students. Through Sat/30.
ODC Theater Gallery *3153 17th St; 626-6745. Thurs, 3-5pm; Sat, 3-6pm.* "Pic Ho, Urban Rhizomes," photographs by Pic Ho. Through Sat/30.
Plaza Gallery *Bank of America Center, 555 California; (415) 362-7800. Mon-Fri, 8am-5:30pm.* "A Wandering Eye," landscape photographs by Kelly Grider. Through Sat/30.
Quotidian *760 Market, Ste 252; 788-0445. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.* "Flourish," new work by Jo Jackson and Darin Klein. Through Sat/30.
Red Roaster Room *1308 Fulton; 225-7985. Mon-Thurs, 3pm-midnight.* Paintings, drawings, and sculpture by Garrett Whatley; Victorian-style lampshades and paintings by Paula O'Rourke. Through Thurs/21.
Rex Cafe *2323 Polk; 441-2244. Sun-Tues, 5:30-10pm; Wed-Sat, 5:30-11pm; Sat-Sun, 10am-3pm.* New paintings by Teresa Moore. Teresa Moore doesn't particularly enjoy painting men — there isn't a single one in this showing of her latest work — but she clearly loves to paint women, giving them large purple-red lips, unnaturally wispy fingers, long curvy necks, and eyes so huge that they are sometimes wider than the faces they adorn. But even though the women in her pictures are clearly feminine, it's certainly not a vulnerable, little-girl kind of femininity. Moore's women are much more confident than that — self-possessed and secure in the power of their gaze. She also imbues them with an intensely realistic physical presence and a palpable sense of comfort with their own bodies. Through Sat/30. (Westbrook)
S.F. Art Institute *Pete's Cafe, 800 Chestnut; 268-0135. Mon-Fri, 8am-3pm.* "The Human Shelter," group show by the seniors from ARC San Francisco (reception Wed/20, 12:30-2:30pm). Through Sat/30.
SF Black and White Gallery *868 Post; 929-9424. Call for hours.* Photography by Stacey Nan Lewis. Through Sat/30.
San Francisco Center for the Book *300 De Haro; 565-0545. Mon-Fri, noon-5pm.* "Reading the Cards," hand-crafted playing cards by 16 artists. Through Aug 24.
San Francisco Museum of Modern Artists Gallery *Fort Mason, Bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm.* Paintings by Dave Balona, Ezra Johnson, and Daniel McClain. Through Fri/29.
SF Photography Center *50 Scott; 554-9522. Tues-Thurs, 3-10pm; Fri-Sat, 11am-5pm.* "My First Time," new photography by several artists. Through Sat/30.
San Francisco Women Artists Gallery *370 Hayes; 552-SFWA. Tues-Sat, 11am-6pm; Thurs, 11am-8pm; second and third Sun, 1-4:30pm.* "Imagine That," all media, digital art works. Through Sat/30.
Virgil Skye Gallery *980 Sutter; 409-1100. By appt only.* "Naked Angel," photographs of male nudes. Through July 28.
Southern Exposure *401 Alabama; 863-2141. Tues-Sat, 11am-5pm.* "Post-Postcard 5," open invitational for small format work. Through Sat/23.
Squint *678 Geary; 430-2160, ext 2716. Call for hours.* Works by Joel Dugan and Eric Jacobsen. Through Tues/3.
3A Garage Architecture Gallery *27 South Park; 543-3347. Tues-Fri, 11am-5:30pm.* "Spawn," an interdisciplinary exhibit of design. Through Sat/30.
Tinhorn Press and Gallery *528 Laguna; 626-1508. Mon-Sun, 8am-10pm.* "Illuminated Bestiary," layered lightboxes by Morgan Schmidt. Through Tues/3.
Toomey-Tourell Fine Art *49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm.* "Then and Now," selected paintings by Jerrold Burchman. Through Sat/30.
Triangle Gallery *47 Kearny; 392-1686. Tues-Sat, 11am-5pm.* "Summer Exhibition," sculpture by Joseph Romano; paintings by Louis Siegriest and Richard Wilson. Both exhibits through July 28.
Vorpal *393 Grove; 397-9200. Tues-Sat, 11am-6pm.* New paintings by Kathleen Dunne. Through Sat/30.
Washington Square Gallery *1821 Powell; 291-9255. Wed-Thurs, noon-5:30pm; Fri, 2:30-5:30pm; Sat-Sun, noon-5pm and by appt.* Works by George Rivera and Jody Sears. Through Sun/1.
James Willis/Larry Evans *77 Geary; 398-7545. Tues-Sat, noon-5:30pm.* "Pacific Paintings II," works by Howard Kaneg. Through Sat/30.
Stephen Wirtz Gallery *49 Geary, Bankers Investment Building; 433-6879. Call for hours.* "The Unpublished Works (Photographs)," works by Masahisa Fukase; "New works," Evelyn Lam. Through Sat/30.
Yerba Buena Center for the Arts Theater *700 Howard; 468-8226. Daily, 6:30-8pm (also Sat-Sun, 1-5pm).* "Making a Case for Community History," works focusing on the implication of queer ownership of public spaces. Through Thurs/21.

Bay Area

ACCI *1652 Shattuck, Berk; (510) 843-2527. Tues-Thurs, 11am-6pm; Fri, 11am-7pm; Sat, 10am-6pm; Sun, noon-5pm.* "The Landscape Show," works by Dorthy Porter, Jean Hearst, Paula Powers, Bill Creitz, and Michael Kahn. Through Sat/23.
Albany Arts *1251 Solano, Albany; (510) 526-9558. Tues-Sat, 11am-6pm; Sun, noon-5pm.* Bronze sculptures by Galo Paz; oils and acrylics by Milton Estrella Gavida. Through Fri/22.
Bay Area Center for the Consolidated Arts *1010 Murray, Berk; (510) 486-0520. Thurs-Sat, 10am-6pm.* "Works by Chris Natrop and Maria Morganti. Through Fri/22.
East Bay Municipal Utility District Administration Building *375 11th St, second fl lobby, Oakl; (510) 287-0143. Mon-Fri, 8am-4:30pm.* "Photomontage Imagery," works by Sister Adele Rowland. Through Fri/22.
Lizabeth Oliveria Gallery *942 Clay, Oakl; (510) 625-1350. Tues-Sat, 10:30am-6pm.* "Plush," Marina Vendrell's sculptures are both darling and disturbing. *Mama*, for instance, is an enormous, headless, furry stuffed-animal version of Jabba the Hutt. Put your hand in the hole in its front, and the pink softness envelops your arm until you're up to your elbow; grasp the sound device deep inside, and suddenly the blob giggles and exclaims, "That tickles!" *Squeeze Me* is a collection of stuffed sluglike shapes hanging from the gallery's ceiling. Covered in rabbit, mink, and beaver fur, the slugs are seductively soft to the touch and sparkly with decorations. They shiver, shake, and talk in high-pitched chipmunk voices when you squeeze them. Simone Shubuck and Franklin Williams also contribute works to the show that are in keeping with the plush theme. Through Sat/30. (Westbrook)

stage

Stage listings are compiled by Sarah Han. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Brad Rosenstein. Dance commentator is Sima Belmar. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Betty Rules: A Guy From Atlantic Wants to Sign Us! *Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. $8-30. Previews Wed/20-Sat/23; Wed/27-Sat/30; Tues/3; July 5, 8:30pm. Opens July 6, 8:30pm. Runs Wed-Sat, 8:30pm; Sun, 2:30pm. Through July 29.* See 8 Days a Week, page 66.
Sewing Lessons *Noh Space, 2840 Mariposa; 621-7978. $10-15. Opens Thurs/21, 8pm. Runs Thurs-Sat, 8pm. Through July 7.* Strangefruit Theater Ensemble presents this play about the friendship between surrealist artists Leonora Carrington and Remedios Varo.
Study *Venue 9, 252 Ninth St; 289-2000. $12-15. Opens Wed/20, 8pm. Runs Wed-Fri, 8pm (also Sat/30, 8pm). Through Sat/30.* Footloose and the National Queer Arts Festival present Lisi DeHaas's latest comedy drama, which explores the sexual identities of several characters.
Texts for Nothing *Geary Theater, 450 Geary; 749-2228. $15-61. Opens Wed/20, 8pm. Runs Wed-Sat, 8pm (also Sat/23, Wed/27, Sat/30, July 7, July 11, July 14, July 15, 2pm); Sun/24, Tues/26, July 8, 7pm (also Sun/24, July 8, 2pm). Through July 15.* This performance is of Bill Irwin's production of Samuel Beckett's prose work.

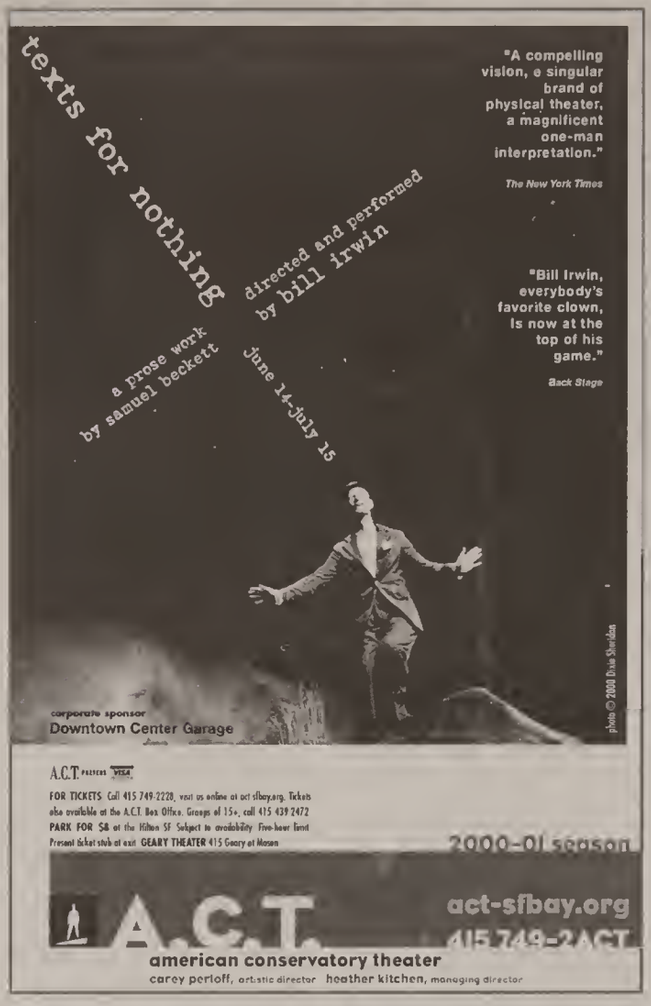
Bay Area

Iphigenia in Aulis *John Hinkel Park, Southampton and Arlington, Berk; (510) 655-0813. Free. Previews Fri/22-Sat/23, 5pm. Opens Sun/24, 5pm. Runs Sat-Sun, 5pm (also Aug 12, 7am). Through Aug 12.* The Shotgun Players present an outdoor performance of Euripides's prequel to Aeschylus's *The Oresteia* trilogy.
Summer of '42 *Mountain View Center for the Performing Arts, Castro and Mercy, Mountain View; (650) 903-6000. $20-40. Previews Wed/20-Fri/22, 8pm. Opens Sat/23, 8pm. Runs Tues, 7:30pm; Wed-Sat, 8pm (also July 7 and July 14, 2pm); Sun, 2pm (also Sun/1 and July 8, 7pm). Through July 15.* TheatreWorks presents this musical about innocence and young love during the 1940s.

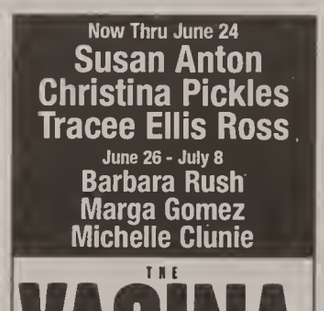
Ongoing

The American in Me *Magic Theatre, Fort Mason Center, Bldg D, Marina at Laguna; 441-8822. $8-30. Wed-Sat, 8pm; Sun, 2:30pm. Through July 8.* "See Big Baby," page 55.
Betty's Summer Vacabon *Actors Theatre of San Francisco, 533 Sutter; 296-9179. $25. Thurs-Sat, 8pm; Sun, 7pm. Through July 14.* In this comedy by Christopher Durang, a woman named Betty unknowingly rents a vacation house with a group of dangerous outcasts.
☛Contact *Curran Theatre, 445 Geary; 551-2000. $37-80. Wed/20-Sat/23, 8pm (also Wed/20 and Sat/23, 2pm); Sun/24, 2pm.* Since this show premiered in New York two years ago, even the brightest showbiz observers have been at a loss as to what to call it. Devised by director-choreographer Susan Stroman and book writer John Weidman, the show seemed to defy categorization: what do you call a musical in which no one sings, a play in which dialogue is subordinate to dance, an original work of music theater whose entire score comes from CDs you probably have at home? The only appropriate response, of course, is, who cares? Especially if it works. And *Contact* works, often brilliantly. Its three scenes are slender but beautifully etched blends of shadow and fantasy in which characters yearn for connection, for contact. No plot summary can convey the magic of Stroman's choreographic imagination, which shimmers with sensuality, energy, and an ear for the perfect music. The company of knockout dancers is astonishing, and Meg Howrey, Alan Campbell, and Holly Cruikshank all give superb performances in movement. *Contact* may not be quite the revolution in form it's been hailed to be, but this wonderfully exhilarating evening is still cause for celebration. (Rosenstein)
☛Dirty Blonde *Theatre on the Square, 450 Post; 433-9500. $30-50. Tues-Thurs, 8pm; Fri-Sat, 8:30pm (also Sat, 3pm); Sun, 3 and 7pm. Extended through July 29.* On its surface Claudia Shear's New York hit is about obsession: the drive of icon Mae West to become and remain a star and the enduring impact her "tough girl" persona has on two lonely contemporary fans. It's the latter thread that transforms *Dirty Blonde* from a potentially pedestrian biography of West into an original and often piquant theatrical animal. Jo (Shear) and Charlie (Tom Riis Farrell) meet at West's graveside, and their stuttering but burgeoning romance is deftly intercut with bits of West's career. Shear is astonishing doubling as West, and she's matched every step of the way by Farrell and Bob Stillman. Director James Lapine mines the truth and humor in every moment with understated grace and provides one of the most elegant and stunning stagings I've seen in years. Shear's script has its clunky moments, but it radiates energy, heart, and some incandescent one-liners that are a match for West's own classic quips. (Rosenstein)
☛Don't Make Me Look Too Psychotic *Bannam Place Theater, 50A Bannam; 986-4607. Thurs-Sat, 8pm, $15-18. Extended through Sept 1.* Violently unhealthy relationships are the driving force behind Bruce Pachtman's hilarious solo show. Pachtman developed this autobiographical piece after dating a particularly incendiary woman. *Psychotic* is gut-bustingly funny, which is no small feat considering the seriousness of the material. (Joshua Medsker)
The Dying Gaul *Potrero Hill Playhouse, 953 De Haro; (510) 845-2687. $12-15. Thurs-Sat, 8pm. Through Sat/30.* Gay screenwriter Robert (Cody Bayne), still racked with grief over the recent death of his lover, is instantly susceptible to the Faustian bargain of Hollywood riches. His Mephistopheles is Jeffrey (Matt Leshinskie), a hard-driving producer who hustles Robert into bed as quickly as he does into a contract. Their "secret" relationship is largely accepted by Jeffrey's wife, Elaine (Sarah Neal), a putative angel who, under the guise of an online identity, begins weaving a web of her own with Robert. Playwright Craig Lucas's first act casts a beguilingly murky spell, and although many observers have felt Robert's violent second-act transformation is unjustified, to my mind that change is, if anything, too well prepared for. The result is uneven but provocative; the best news here is how assured this Last Planet Theatre production is, featuring a fine cast and employing director John Wilkins's usually over-the-top stylization with sensitivity and restraint. (Rosenstein)
Emerging Playwrights Festival *A Traveling Jewish Theater, 470 Florida; 399-1809. $20. Thurs/21-Sat/23, 8pm; Sun/24, 7pm.* Playground's fifth annual festival showcases short works by new Bay Area playwrights, weekend artists, and budding dramaturges. There's a unique thrill in seeing a professional production lent a talented amateur like Mark Sherstinsky (eye doctor by day), whose absurdist, off-the-wall tour of frustrated genius, "The Docent," received the most laughs. "Iowa," a poignant series of snapshots from a newly married couple's cross-country road trip, comes from former ditchdigger Malachy Walsh. From Amy A. Kirk's sure hand comes "Evergreen," about the resolution after 20 years of a childhood crush involving two schoolgirls. Garret Groenveld's "Ondine," a mythological treatment of the ill-fated marriage of man and nature, touches poetic heights, while Jennifer Kollmer's "Adamant" riffs on Shakespeare to comic effect. Veronica Andrew's "One of Those Things" registers the unsettling ripple effect of an infidelity, while Nick Sholley's "Harm Not" centers on a gesture of goodwill between a homeless woman and a missionary. Artistic director Jim Kleinmann gets the most from all, providing experienced actors and directors and a top-notch production team. (Avila)
Forever Plaid *New Conservatory Theatre Center, 25 Van Ness; 861-8972. $16-32. Thurs-Sat, 8pm; Sun, 2pm. Through July 8.* New Conservatory Theatre Center presents this musical about a group of singers who are brought back from the dead to sing at the concert they never had a chance to perform.
Gogol *Exit on Taylor, 277 Taylor; 673-3847. $12-18. Fri-Sat, 8pm. Through Sat/30.* As arts spaces in San Francisco continue to drop like flies, the opening of a brand-new theater in the heart of the city is little short of a miracle. But Christina Augello and Richard Livingston have managed it with Exit on Taylor, an attractive black box that joins Exit's three other theaters around the corner on Eddy Street. The show, adapted by Jason Craig and Sean Owens from Nikolay Gogol's most famous stories, is a delirious musical whirl that captures the Russian master's lyrical absurdity if not his peculiar resonance. Strands of "The Nose," "The Overcoat," and "Diary of a Madman" are interwoven using an adept cast of clowns, musicians, and lunatics. Christopher Kuckenbaker is nebbishy perfection in "The Overcoat," David Malloy's live music is festive and eclectic, and director Meredith Eldred imbues the madness with playfulness and precision. It's an ideal opening for this vital theater's latest asylum. (Rosenstein)
Island Heat *Phoenix II Theatre, 653 Geary; (510) 433-9909. $12-20. Thurs-Sat, 8pm. Through July 14.* Mae Ziglin Meidav's latest play, set on a remote Caribbean island, follows the lives of a rich neocolonialist couple whose relationship is riddled by extramarital affairs.
It's a Bird, it's a Plane, it's Superman *Eureka Theatre; 255-8207. $15-25. Thurs/21-Fri/22, 8pm; Sat/23, 6pm; Sun/24, 2pm.* America's caped comic-book hero is examined and mocked in this musical by Robert Benton and David Newman.
The John *Maritime Hall, 450 Harrison; 978-2345. $20. Mon-Wed, 8pm. Through Wed/27.* Bob Ernst performs his solo show.
Ladies and Gentleman, the Opposite Sex ... Enters *Exit Theatre, 156 Eddy; 648-4335. $12-15. Fri-Sat, 8pm. Through July 7.* Iron Workers Local 202 presents six original plays on the mysteries and miseries of heterosexual attraction. Of the various themes explored, the objectification of women and the predatory nature of men receive somewhat limited treatment in Malachy Walsh's two-parter "Really?"/"What?" and in Daniele Nathanson's misogynist TV show, "Make Me Up." A more prominent (and promising) theme has to do with the inevitable gap between our ideal and the object of our affection. When our ideal eludes us in reality, we can suffer a supreme alienation, according to Kat Koppett's "S-I-N" and Eric Schniewind's "Waiting for ..." But the same gap sometimes works to therapeutic effect, as in Cameron Galloway's "Green River, Mon Amour," far and away the evening's finest offering. Together these short works can't avoid a lot of familiar formulas, but Galloway's piece (featuring the author and Geoff Bolt in comic performances of perfect subtlety), as well as one or two other moments (including the improvised finale, "_____!"), may be worth the otherwise highly uneven program. (Avila)
Late Night Catechism *Union Square Playhouse, 340 Mason; 877-FUNNY-NUN. $39. Thurs-Sat, 8pm (also Sat, 5pm); Sun, 3pm. Open ended.* Maripat Donovan stars as a nun teaching an adult catechism class.
☛The Most Fabulous Story Ever Told *New Conservatory Theatre Center, 25 Van Ness; 861-8972. $15-25. Wed-Sat, 8pm (also Sat/23, July 7, and July 14, 2pm); Tues/26, 8pm; Sun/1, July 8, and July 15, 2pm. Through July 15.* Paul Rudnick's lightweight but very funny play tackles the good book with a mix of wildly irreverent humor and a

Continued on page 90







stage
calendar
theater, dance, spoken word, comedy & performance

Theater
From page 89

bit of serious soul-searching. The first act, in which uber-gay couple Adam and Steve hook up with uber-lesbian couple Jane and Mabel and go skipping through the Old Testament, is a lot of campy silliness. It's when Rudnick leaves the Thornton Wilder-meets-C.B. DeMille shtick behind and moves his couples on to contemporary Manhattan that he finds his groove and his heart. The second act focuses on a mad Christmas party marked by both the miracle of birth and the specter of death. The dialogue gets ever funnier as it acquires more heft, as genuine questions of belief spring out of the most painful and ridiculous human realities. George Maguire does a bang-up job directing at an effervescent but sensitive clip, and the first-rate cast turn in some hilarious turns. Rudnick's answers to the big questions may not exactly be revelations, but the comic apocalypse he provides is radiant in its humanity and playfulness. (Rosenstein)

Rent *Orpheum Theatre, 1192 Market; 512-7770. $35-67.50. Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 15.* The popular musical returns to San Francisco under the direction of Michael Greif.

Sax and the Single Dyke *Theatre Rhinoceros Studio, 2926 16th St; 861-5079. $15. Thurs-Sat, 8:30pm; Sun, 7:30pm. Through Sun/1.* This "screwball love story," set in San Francisco, involves two women who discover that they may be more than just close friends and roommates.

Texas *Thick House, 1695 18th St; 401-8081. $15-18 (Mon, pay what you can). Mon, Thurs-Sat, 8pm; Sun, 7pm. Through July 8.* "See Big Baby," page 55.

Trojan Women: A Love Story *Next Stage Theater, 1668 Bush; 675-5995. $12-20. Fri/22-Sat/23, 8pm; Sun/24, 7pm.* Charles Mee is everywhere you look these days, and as this onetime "alternative" playwright quickly becomes anything but, it's refreshing to see Mee's work in a small-theater setting again in this Crowded Fire production. Yet the only small thing about this ambitious presentation, which includes 16 actors and a four-person band, is the Next Stage space itself, which creates some traffic challenges for director Rebecca Novick. The play recasts Euripides and Virgil in Mee's now-familiar form of mad heterogeneous collage: a mix of contemporary references ranging from Emily Post and the *Kama Sutra* to Dennis Potter-style karaoke. Mee has been fortunate in finding directors highly responsive to his work's wild internal logic, and by comparison Novick feels a bit cautious at first, but by the second act the company seems perfectly at home singing '40s standards while people love and die. The play's epic demands are a definite stretch for Crowded Fire, but one this vibrant company seems ready to make. (Rosenstein)

The Vagina Monologues *Alcazar Theater, 650 Geary; 433-9500. $30-50. Tues-Wed, 8pm; Fri-Sat, 8:30pm (also Sat, 5pm); Sun, 3 and 7pm. Through July 8.* Until Sun/24, Susan Anton, Christina Pickles, and Tracee Ellis Ross star in Eve Ensler's play of monologues collected from interviews with women. Michelle Clunie, Marga Gomez, and Barbara Rush take over the roles from June 26-July 8.

Bay Area

Cymbeline *Bruns Memorial Amphitheater, Gateway exit, Hwy 24, Orinda; (510) 548-9666. $22-41. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sat, 2pm); Sun, 4pm. Through Sun/24.* Shakespeare's fractured fairy tale has undergone some revelatory reimaginings in recent years, and Daniel Fish's production, which opens the California Shakespeare Festival's season, makes a significant bid for the play's glories and depths. Jenny Bacon goes over the top in bringing Imogen down to earth, but her excessiveness is well placed in this play of excess. Jonathan Haugen is oily perfection as Iachimo, James Carpenter does beautifully nuanced work as Belarius, and Lee Williams is the coolest, bluesiest Jupiter you've ever seen. Fish doesn't skimp on the play's humor, particularly its absurd coincidences, but his underlying tone of dark gravity means to make the play's very unbelievability a provocation to faith. It doesn't quite succeed with that goal, but what this splendid production does is underscore the complex fascination of an underrated play, finding the resonance of its tortured psychologies and lyrical flights. (Rosenstein)

☛**The Laramie Project** *Berkeley Repertory Roda Theatre, 2015 Addison; (510) 647-2949. $10-51. Wed/20, Sun/24, 7pm (also Sun, 2pm); Thurs/21-Sat/23, Tues/26, 8pm (also Sat, 2pm). See www.berkeleyrep.org for complete schedule. Through July 8.* Writer-director Moisés Kaufman and his company, New York's Tectonic Theatre Project, explore the circumstances behind the 1998 murder of Matthew Shepard. The script, interweaving verbatim extracts from hundreds of interviews with Laramie residents conducted by the company, is a harrowing and deeply moving piece of documentary theater. Kaufman and company have crafted the material with such evenhanded skill that you feel a deeply complex tale is being given its due. And yet this splendid company is made up of theater artists who interrogate content and form to craft not only a taut narrative but a world: a mix of Brecht and Thornton Wilder, a place where Magritte meets wheat. For all of its painful details and palpable sense of dread, the piece boasts a healthy amount of sharply observed humor and an honest sense of hope. *Laramie* simultaneously is compassionate and lets no one off the hook, forcing us to ask if the face we like to show the world is truly who we are. (Rosenstein)

A Life in the Theatre *Berkeley City Club, 2513 Durant, Berk; (510) 843-4822. $30. Wed-Sat, 8pm; Sun 2 and 7pm. Through July 15.* David Mamet's comic elegy to the theater makes a fitting farewell as the Aurora Theatre Company's last show at the Berkeley City Club. Aside from a few hiccups on opening night, director Nancy Carlin fluidly stages the quick-change progression of on- and offstage scenes. But there isn't much "there" there in this early script of Mamet's besides some deliciously pedantic dialogue and an obvious love for the theater's rituals and bittersweet consolations. Warren Keith, as fading older actor Robert, and Michael Shipley, as younger actor John, are both well cast, but neither they nor Carlin find the chemistry or depth that could carry the play beyond a conventional youth-supplanting-age story. The pastiche scenes from John and Robert's "repertory" wind up becoming the high points of the evening, making the play an enjoyable inside joke rather than a reverberant metaphor. (Rosenstein)

Romeo and Juliet *La Val's Subterranean Theater, 1834 Euclid, Berk; (510) 234-6046. $8-10. Thurs-Sat, 8pm. Through July 14.* In Subterranean Shakespeare's rendition, the Bard's love story is set in the 1930s just before Hitler's rise to power.

critic's choice: stage

'Dance in America: Free to Dance'
Sun/24, KQED, channel 9

Once in a while — though not too often — it's good to have an idiot box around. This Sunday night is one of those times, when the PBS "Great Performances" series presents *Dance in America: Free to Dance,* an extraordinary, three-hour documentary on African American modern dance. It is about as good as TV gets. There are lots of talking heads (dance scholars, social historians, and choreographers, including Bill T. Jones and Garth Fagan), but the interviews are kept short and sweet. The program's emphasis is on the dances, which are showcased through many fascinating film clips, starting with extraordinary footage of the ring shout (a slave dance until recently still practiced in the South) and other popular dances, then moving into the ballroom and on to the stage. The show puts both Alvin Ailey and hip-hop into context. Inevitably there are some omissions — Philadanco, Bebe Miller, Dwight Rhoden, and Donald Byrd come to mind — but for the most part the choices are defensible in this fast-moving, totally enjoyable history of dance. *8 p.m. For more information go to www.kqed.org.* (Rita Felciano)


PHOTO BY ANDY SNOW

dance

'Dance in America: Free to Dance' *KQED channel 9. See www.kqed.org for more information. Sun, 8pm.* See Critic's Choice.

Liss Fain Dance, Megan Nicely, and California Contemporary Dancers *Dance Mission Theater, 3316 24th St; 380-9433. Sat, 7pm. Free.* The show features contemporary, abstract pieces by Liss Fain, modern and butoh works by Megan Nicely, and new work by California Contemporary Dancers, led by Yasmen Sorab Mehta.

SF Lesbian and Gay Dance Festival *Dance Mission Theater, 3316 24th St; 273-4633. Performances Fri–Sun, 8pm (no performance Sat/23). Free panel discussion Sun/1, 4 p.m., SomArts, 934 Brannan, S.F. $15–17. Through Sun/1.* A part of the National Queer Arts Festival, "Moveable Feast: Commission Works" is new series of dance works featuring Remy Charlip, Yannis Adoniou, Jesselito Bie, Krissy Keefer, Sue Roginsky, and Stephanie Schaaf.

San Francisco Ethnic Dance Festival *Palace of Fine Arts, 3301 Lyon; 392-4400. Sat-Sun, 2pm (also Sat, 8pm). $10-30.* Ellen Sebastian Chang directs this weekend's performances, featuring dancers from Hawaii, Korea, Spain, Cambodia, Mexico, Indian, Peru, the Middle East, and North America.

Sara Shelton Mann *ODC Theater, 3153 17th St; 863-9834. Thurs-Sun, 8pm. $18. Through Sun/1.* See 8 Days a Week, page 66.

Bay Area

Sri Manoranjan Pradhan and Asako Takami *Temescal Arts Center, 511 48th St, Oakl; (510) 654-3750. Fri-Sat, 8pm. $12.* Odissi dancers Sri Manoranjan Pradhan and Asako Takami perform classical Indian dance.

Kalanjali *Julia Morgan Center for the Arts, 2640 College, Berk; (925) 798-1300. Fri, 7pm. $6-10.* K.P. Yesodha and Bharatakalanjali perform traditional Indian music and dance in *Kalanjali in Concert.*

performance

'Julie Wilson in Dixieland' *Plush Room, York Hotel, 940 Sutter; 885-2800. Wed-Sat, 8pm; Sun, 3pm. $30. Through July 1.* Cabaret performer Julie Wilson sings with Mark Hummel and his three-piece band.

'Fauxgirls!' *Marlena's, 488 Hayes; 864-6672. Sat, 10pm. Free.* Anjelica Devarox and Victoria Secret present this drag cabaret featuring Daffney Deluxe, Mona Lott, Reality, Donna Rae, and Miss Bliss.

'Girls Just Wanna Have Fun' *Aunt Charlie's Lounge, 133 Turk; 441-2922. Fri, 11pm; Sat, 10pm and midnight. Free.* Kristy Cruise hosts a drag cabaret.
'Herstory of Porn: Reel to Real' *Theatre Rhinoceros, 2940 16th; 552-7709. Wed-Thurs, 8pm; Fri, 7 and 9pm. $25.* The National Queer Arts Festival and Theatre Rhinoceros present Annie Sprinkle's performance about her involvement in the sexual revolution.
'Miss Kitten on the Keys and her Sing-a-Long Pals' *The Rite Spot Cafe, 2099 Folsom; 552-6066. Mon/25, 9:30pm. Free.* See 8 Days a Week, page 66.
'Momma's Boyz: One Man's Journey to Move Out of His Mother's House' *Il Teatro 450, 449 Powell; 433-1172. Fri-Sat, 8pm; Sun, 7:30pm. $15. Through July 22.* The Meehan Brothers present this story of three brothers, one of whom struggles to leave the family nest.
'Nasty' *SomArts, 934 Brannan; 552-7709. Thurs-Fri, 8pm; Sat, 2pm. $17-22. Through Sun/1.* Liquid Fire presents this lesbians of color celebration featuring spoken word, music, song, and dance performances.
'What You See' *Brava Theatre Center, 2789 24th St; 643-8338. Sat, 8pm. $15-30.* Iambe's Bones Studio presents a staged reading of Suze Allen's play about an adopted boy's struggle to survive.

comedy

Brainwash Cafe and Laundromat *1122 Folsom; 861-3663.* Thurs, 8pm: Tony Sparks, free.
Cobb's Comedy Club *2801 Leavenworth; 928-4320.* Wed, Mon-Tues, 8pm: All-Pro Comedy Showcase, $7. Thurs-Sun, 8pm (also Fri-Sat, 10pm): Clinton Jackson, Joe Klocek, and W. Kamau Bell, $10-15.
The Marsh *1062 Valencia; 826-5759.* Fri, 9pm: preshow with Colin Mahan, $7. Fri, 10pm: "Please Leave the Bronx," sketch comedy, $7. Sat, 7:30pm: Mike Duvall and Friends, $7. Sat, 9pm: "Stand-up Open Mike," $7. Sat, 10pm: comedy showcase with local professional comedians, $7.
One World Cafe *1799 McAllister; 776-9358.* Fri, 7:30pm: open mic with host Corrine Petteys, free.
Piaf's *1686 Market; 541-5610.* Mon, 8pm: Gay Comedy Showcase, with host Nick Leonard, $5.
Rasselas *1534 Fillmore; 921-2051.* Sat, 7pm: S.F. "Comedy Beat," with comedy, improv, and music, $7.
Sea Biscuit *3815 Noriega; 661-3784.* Wed, 8pm: open mic comedy, with hosts Tony Sparks and Tom Smith, free.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to word events and featured readers:
Wednesday: Brainwash Cafe *1122 Folsom; 864-3842.* Spoken Word Salon, 8pm, free. Cody's Books *2454 Telegraph, Berk; (510) 845-7852.* Peter Dale Scott and Alan Williamson read, 7:30pm, $2. La Peña Cultural Center *3105 Shattuck, Berk; (510) 849-2568.* Cafe Poetry, with host Paul Flores, featuring Xochi Candelaria, members of Los Otros and Quetzal 8pm, $5. Starry Plough *3101 Shattuck, Berk; (510) 841-2082.* "Berkeley Poetry Slam", Daphne Gottleib book party, 8:30pm $5. Tongue and Groove *2513 Van Ness; 928-0404 or www.wigglemusic.com.* Spoken word, 8pm, $5. World Ground Café *3726 MacArthur, Oakl; (510) 482-2933.* Spoken word by Arnoldo Garcia, followed by open mic, 7:30pm, free. Yakety Yak *679 Sutter; 351-2090.* Reading by Tom Bentley, 7pm, free.
Thursday: Black Dot Cafe *2330 International, Oakl; (510) 533-6629.* "The Word," spoken word and live music, 9:30pm, $3. Garden House Café *3117 Clement; 668-1640.* Open mic readings, 8pm, free.
Saturday: Berkeley Art Center *1275 Walnut, Berk; (510) 527-9753.* Rhythm and Muse, featuring Bert Glick, 7pm, free. Cody's Books *2454 Telegraph, Berk; (510) 845-7852.* Reading by Lisa Sperher, Sean McDonnell, Angela Garcia, Eric Gudas, and Maria Melendez, 7:30pm, $2. Read Sea Café *494 Haight; 552-1150.* "Open World Myc," spoken word readings, 7pm, free.
Sunday: Cody's Books *2454 Telegraph, Berk; (510) 845-7852.* Poetry reading by Alison Luterman and Nina Lindsay, 7:30pm, $2. Paradise Lounge *1501 Folsom; 621-1911.* "Poetry above Paradise," featuring James Kass and Steve Elliot, followed by open mic, 8pm, free.
Monday: Café de la Paz *1600 Shattuck, Berk; (510) 843-0662.* "Poetry Nitro," with host Louis Cuneo and featuring Steve Arntsen, 7pm, free. Notes from Underground *2399 Van Ness; 775-7638.* "Celebration of the Word," hosted by Jeanne Powell and featuring Ken Saffran, 7:30pm, free. Rasselas *1534 Fillmore; 346-8696.* Open mic, 8pm, free.
Tuesday: The Beanery *2925 College, Berk; (510) 665-1404.* "The Whole Note Poetry Series," featuring Giovanni Moro and J.C. Cosgrove, 7pm, free. Bird and Beckett Books *2788 Diamond; 586-3739.* Reading by the National Writers Union, followed by open mic, 7:30pm, free. Rockin' Java *1821 Haight; 831-8842.* "Open Mind Open Mic," with host Carvell, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Sabrina Crawford, David Fear, Dina Gachman, Susan Gerhard, Dennis Harvey, Johnny Ray Huston, Robin Lapid, Patrick Macias, Anhoni Patel, Chuck Stephens, and Rob Taylor. Film intern is Alec Nevala-Lee. See Rep Clock, page 98, and Movie Clock, page 99, for theater information.

San Francisco International Lesbian and Gay Film Festival

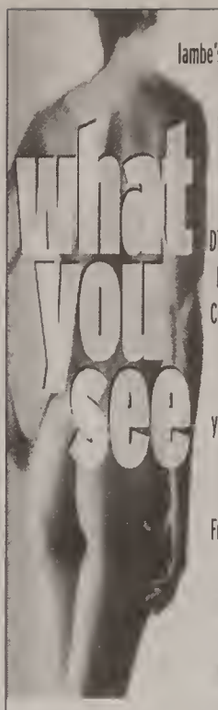
The 25th-anniversary San Francisco International Lesbian and Gay Film Festival takes place through Sun/24. Venues are the Castro Theatre, 429 Castro; Herbst Theatre, 401 Van Ness; Roxie Cinema, 3117 16th St.; Victoria Theatre, 2961 16th St.; and Yerba Buena Center for the Arts Theater, 700 Howard. All times are p.m. unless otherwise noted. For more information and to order tickets, call (925) 275-9490 or go to www.frameline.org/festival. For commentary, see last week's *Bay Guardian*.

Wed/20

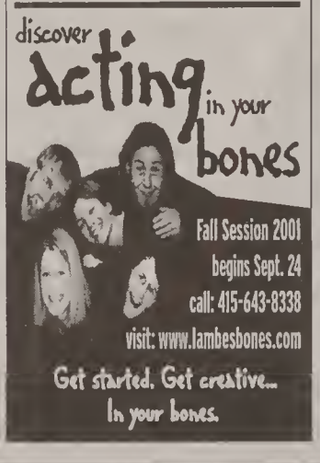
Castro Unknown Friend 11:30a. Love=Me3 1:30. Phantom 4. The Girl 6:30. Blind Fairies 9:30.
Herbst Kiss of the Spider Woman 6:30. "One Kiss" (shorts program) 9:30.
Roxie "Do It Yourself: Sex Roles and Rituals" (shorts program) 6. Theme: Murder 8. Memento Mori 10:30.

Continued on page 92

PLAYGROUND'S 5TH ANNUAL
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SF Int'l Lesbian and Gay Film Festival

From page 91

Victoria "XXX-Citation" (film clip presentation) 6. "Lesbian Porn 101" (film clip presentation) 9.

Thurs/21

Castro Crimes Against Nature 11:30a. Kali's Vibe 1:30. KM.0 3:45. Lost and Delirious 6:15. The Cockettes 9.
Herbst Lifetime Guarantee: Phranc's Adventures in Plastic 7. Princesa 9:30.
Roxie "Do It Yourself: Love and Loss" (shorts program) 6. "Cooking with Canucks" (shorts program) 8. The Cold Lands 10:15.
Victoria "Transformations" (shorts program) 6. "Everything in Between? Gay Asian Shorts" (shorts program) 8. Are You Greedy? 10:15.

Fri/22

Castro "One Kiss" (shorts program) noon. The Closet 2. Hope along the Wind: The Story of Harry Hay 6. Family Pack 8:15. Play Dead 10:30.
Herbst On the Bus 6:30. Escape to Life: The Erika and Klaus Mann Story 9:30.
Roxie Shoplifting Chanel 6. Southern Comfort 8. M! Mom, Madonna and Me 10.
Victoria "Rebel Grrrls!" (shorts program) 6. I'd Rather Be ... Gone 8:30. Freddie Mercury 11.

Sat/23

Castro "Dyke Delights" (shorts program) 1. "Shhhh!" (shorts program) 3:30. The Perfect Son 5:45. Hedwig and the Angry Inch 8:30.
Herbst "Bykes" (shorts program) 1:30. The Wedding Video 4. KM.0 6:30. Phantom 9.
Roxie "Golden Threads" and "Pride Divide" noon. "Greetings from Out Here" and "Dottie Gets Spanked" 2. Undetectable 4. Black Is ... Black Ain't 6:30. "My Brother, My Sister" (shorts program) 8:30.
Victoria My Left Breast 11a. Forbidden Fruit 1. Sleep in a Nest of Flames 3. "Fat Boy Chronicles" (Broussard program) 6. "Worldly Affairs? International Gay Shorts" (shorts program) 8:30.

Sun/24

Castro "Fun in Boys' Shorts" (shorts program) noon. "Fun in Girls' Shorts" (shorts program) 2. The Confusion of Genders 4. All over the Guy 7.

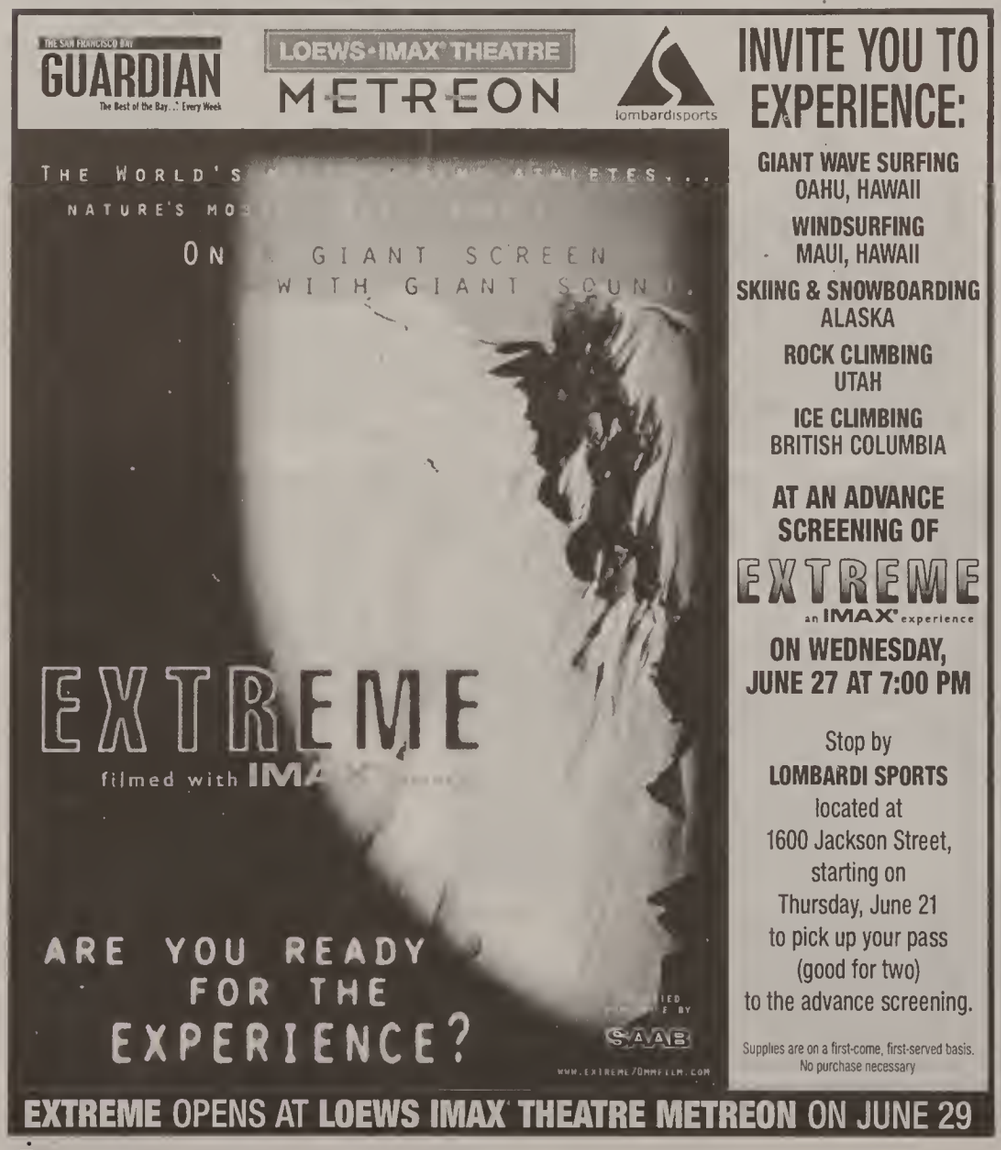
Opening

☛**The Anniversary Party** See Movie Clock, page 99. (1:55) *Albany, Embarcadero, Piedmont.*
Dr. Dolittle 2 Eddie Murphy collects yet another paycheck for bringing talking animals to the masses. (1:28) *Alexandria, Century Plaza, Emery Bay, Galaxy, Jack London, Oaks, Orinda.*
The Fast and the Furious It's *Point Break* on wheels when undercover cop Paul Walker gets sucked into the world of street racin' with gangster Vin Diesel. (1:47) *Century Plaza, Emery Bay, Empire, Grand Lake, UA Berkeley.*
☛**Sexy Beast** Jonathan Glazer's *Sexy Beast* takes a psychologically stunning look at early retirement after a life of crime, when the money's thick, the jewels are shining in the safe, and the lifestyle's clean. Gary "Gal" Dove (Ray Winstone) has left dreary old England to soak in the beauty and solace of Spain with his wife and friends. Gal seems to like the rays of the Costa del Sol a little too much, as he's burnt to a crisp and he's taken to placing an ice-cold cloth on his crotch mid-tan. That's OK, though: Gal's earned it, and he's settled into a simpler life ... until Malky (Ben Kingsley), a manipulative presence from his gangster days, returns, mentally torturing him into pulling off one last heist. Glazer, who's directed music videos for Radiohead and Richard Ashcroft, imbues this nimbly acted character study with eerie, surrealist images that infuse film noir with some blazing light. (1:31) *Act I and II, Bridge, Piedmont.* (Gachman)
Songcatcher In the early 20th century, prim, proper music teacher Lily Penleric (Janet McTeer) ventures deep into America's mountain country to make field recordings of hillbilly ballads. Quicker than you can say Alan Lomax, the big city "songcatcher" finds herself cozying up to a hunky yokel (Aidan Quinn), gaining the locals' trust and helping to defend the countryside from greedy industrialists. The movie dutifully treads a typical story-line path (outside intellectual immerses self in primitive culture, initial disdain turns to respect, he/she gets in touch with inner bohemian), lingering along the way to capture some lush country landscapes and gorgeous renditions of Americana standards. While the film's superficial pleasures are enjoyable, the stock characters and a gratuitous lesbian subplot eventually drag *Songcatcher* into the bog. The film's earnest attempt to pay homage to forgotten sounds saves it from being much worse (*I Dreamed of Appalachia*, anyone?), but it still ends up tasting like yesterday's warmed-over possum pie. (1:45) *Embarcadero, Shattuck.* (Fear)
☛**Time and Tide** See "Adios, Cockroaches," page 52. (1:53) *Lumiere, Rafael, Shattuck.*

Ongoing

A Knight's Tale (2:12) *Kabuki.*
All Access (1:05) *Metreon Imax.*
☛**Amores perros** In Alejandro González Iñárritu's *Amores perros* everyone betrays someone he or she loves. The dogs in the film reflect the torment of their masters and learn how to hate from the same hands that feed them. With the proper prodding, dogs become unable to distinguish between love and hate, and so, *Amores* says over and over again, do humans. *Amores* feels most like a millennial *rockero* film, the first Mexican film to successfully and earnestly translate the emotional and ideological sensibilities of Mexico City's post-1985 rock generation — the alienation, unrest, and visionary utopianism born from the succession of an earthquake, NAFTA, and the Zapatista revolution — into a polished, authentic epic. (2:43) *Balboa, California, Opera Plaza.* (Josh Kun)
The Animal After a near-fatal car crash, Marvin Mange (Rob Schneider of *Deuce Bigalow: Male Gigolo* fame) is rescued by a mad scientist (Michael Caton) who gives him a Frankenstein-style makeover, replacing his broken hits with various animal parts — and in doing so, turns him from fumbling rookie into super cop. The film's biggest selling point — the novelty of watching *Survivor* Colleen Haskell make her major motion picture debut as Marvin's love interest — is minor compensation for suffering through two hours of Schneider indulging his animal urges by racing cars, peeing on chairs, sniffing crotches, and trying to hump everything from goats to mailboxes. (1:29) *Century Plaza, Kabuki, Metreon, Shattuck.* (Crawford)
Atlantis: The Lost Empire Judging from *Atlantis*'s preference for anime-influenced visuals over mermaids and leonine kings, the suits at the Mouse House may be tuning in to the animation houses of the rising sun. Milo (Michael J. Fox), a bumbling linguist, hooks up with a group of mercenaries led by submarine commander Rourke (James Garner) in search of the fabled underwater kingdom. When the group discovers Atlantis and a populace kept alive by mysterious crystals — which Rourke plans on looting and selling off to the highest bidder — it's up to Milo and a spirit-channeling princess (Cree Summer) to save the ancient race from extinction. The film's foreign influence is readily apparent in its visual palette: the dense cityscape architecture and light-filled possession sequences betray a serious Jules Verne–Japanimation meeting of the minds. Brisk enough for kids and opulent enough for discerning adults, *Atlantis* succeeds by toeing the line just enough left-of-center. (1:28) *Alexandria, Colma, Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness, Shattuck.* (Fear)
☛**Big Eden** A New Yorker (Ayre Gross) returns to his Montana hometown to care for an ailing grandfather and ends up fretting over the guy (Tim DeKay) who got away — but a shy Native American (Eric Schweig) with an interest in the culinary arts may signal a change for the better in our hero's love life. *Big Eden*'s laconic, deadpan brand of quirk owes more to the underwhelming humor of TV's *Northern Exposure* than any recent Sundance contestants, largely eschewing the kitsch Americana one has come to expect from the indie nation (hello *Happy, Texas*!). The film's charm tempts one to believe that an actual backwater oasis of tolerance could exist in the Midwest, which is no mean feat. (1:57) *Lumiere, Shattuck.* (Fear)
Bride of the Wind Biopics don't get more banal than this take on the life of Alma Schindler

Continued on page 94





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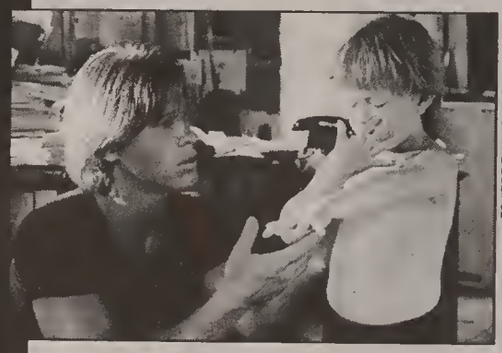
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'The Soviet Film Collection: Two Films by Alexander Sokurov'

Thurs/21 and Thurs/28, New PFA Theater

The remarkable Alexander Sokurov had a "hit" of sorts with 1997's *Mother and Son*, his first feature to get an actual U.S. release. Still perceived as too abstract and difficult even for art-house audiences, the Russian filmmaker's works since have reverted to their prior limited exposure on the festival circuit. The Pacific Film Archive's current series of highlights from its extensive Soviet collection provides a rare glimpse at two titles from his prolific, if little-seen, first decade. Premiering around the time when perestroika went large, 1988's *Days of the Eclipse* is an apt metaphor for systemic collapse. Protagonist Dmitri (Alexei Ananishnov, a Slavic Jan-Michael Vincent type who'd later play the latter role in *Mother and Son*) is a young doctor sent from Moscow to live in the atrophied society and chalky landscapes of Turkmenistan. Absorbed in his personal research project, he figures, "This [place] is as good as anywhere." But everyone else keeps prodding him with statements like "You're crazy coming to this hole." When a corpse in the local morgue seconds that emotion, "waking up" long enough to warn, "Go away ... this is no place for the living," Dmitri's tether begins to snap — or is it just that the purgatorial, hope-depleted life here has finally overcome his resistance? Narrative comprehensibility surges and recedes at will, like a distant radio signal; as with many Sokurov films, *Eclipse* seems no less monumental for revealing its grand design only in jagged fragments. Shot in wide-screen bleached color and sepia-tinted black and white, the movie inhabits an irrational, near-subliminal zone as redolent of certain literary touchstones (Paul Bowles, Graham Greene, Franz Kafka) as cinematic ones (Antonioni, Lars von Trier's *Element of Crime*). But unlike most such antecedents, Sokurov is capable of overwhelming tenderness — seen especially in a long sequence with a runaway child and the homoerotic fidelity between Dmitri and his friend Sascha — as well as a pervasive spiritual despair. Glacially paced *Eclipse* requires patience, but its supernatural dislocation just might stay with you forever. By contrast, the 1983 (though not released until four years later) *Mournful Indifference* shows Sokurov at loggerheads with precisely the wrong "collaborator": George Bernard Shaw, whose epic 1913 antiwar parlor comedy *Heartbreak House* is diced, warped, and intercut with period newsreel footage to hapless results. *See Rep Clock for show times.* (Dennis Harvey)



STILL FROM DAY OF THE ECLIPSE



Ongoing

From page 92

Mahler (Sarah Wynter), the turn-of-the-century social libertine and erstwhile composer who became the wife-lover-muse to such tempestuous figures as Gustav Mahler (Jonathan Pryce) and painter Oskar Kokoschka (Vincent Perez). Though the film takes its name from a tributary painting of the young heroine, it's tempting to think director Bruce Beresford *(Breaker Morant)* accidentally pilfered a similarly titled Harlequin romance novel for the story's source material. The preference for semi-steamy love scenes and boutique prettiness over such pesky details as historical accuracy suggest pulpier origins, while such scripted bon mots as "War brings out the best in men ... but also, the worst!" don't help fulfill the film's aspirations of epic portraiture. (1:35) *California, Opera Plaza.* (Fear)

Bridget Jones's Diary Director Sharon Maguire (a real-life pal of Helen Fielding, who penned the best-selling source material) gamely captures the essence of the paperback heroine, a neurotic, crisis-prone single woman in her 30s who takes notes more than she takes action. Star Renée Zellweger brings Bridget's hang-ups, preoccupations, bad habits, and zealous obsessions vividly to life. Ultimately, the film's biggest drawback is also the novel's biggest flaw — namely, Bridget's tiresome find-Mr.-Right-and-everything-will-be-perfect worldview. (1:35) *Alexandria, Balboa, Colma, Metreon, 1000 Van Ness.* (Crawford)

Calle 54 *Buena Vista Social Club* introduced a lot of previously ignorant gringos to the magic of Latin music, but this documentary by Fernando Trueba *(Belle Epoque)* goes far beyond the realm of Fidel to explore Latin jazz. *Calle 54* features "the godfather of Latino music," Tito Puente; elegant, barefooted Brazilian pianist Eliane Elias, Spanish pianist Chano Dominguez, who combines jazz and flamenco rhythms; Chico O'Farrill, conductor of a Afro-Cuban big band; Bebo and Chucho Valdés, father and son, who perform a touching piano duet together, and many other wonderful artists. While this is essentially a series of concert performances filmed at the Sony studios on 54th Street in Manhattan (hence the title), the music is nothing short of magnifico. (1:40) *Rafael.* (Mead)

Cirque du Soleil: Journey of Man (:38) *Metreon Imax.*

Cop on a Mission (1:29) *Four Star.*

☛**Crouching Tiger, Hidden Dragon** (1:59) *California, Galaxy.*

Divided We Fall The original Czech new wave of the 1960s specialized in social criticism on a very human scale, balancing equal parts humor and poignancy. There is no better example than Jan Kadar's 1965 *The Shop on Main Street*, a sweet, then wrenching drama about a storekeeper who harbors an oblivious elderly Jewish lady from the Nazi occupiers. Promising Czech "next generation" talents Jan Hrebejk and Petr Jarchovsky's new film seems worthy of comparisons to that classic ... for a while, at least. While their village resentfully carries on under Axis rule, longtime married couple Josef (Boleslav Polivka) and Marie Cizek (Anna Siskova) are just trying to mind their own business. When David (Csongor Kassai), a childhood pal, escapes after two years in a concentration camp, the Cizeks feel they can't turn him away. But due to the neighbors' hostile suspicions, sooner or later the presence of this Jewish "houseguest" is sure to be found out. Based on Jarchovsky's novel, the film deftly uses its characters to reveal how wartime paranoia, rhetoric, and opportunism can send lifelong friends spinning in irreconcilable, extremely different directions. However, an overheated climax, a convenient wrap-up, and a heavy-handed symbolic close force an "uplifting" message that feels contrived and trivializing. (1:57) *Embarcadero, Shattuck.* (Harvey)

☛**Dolphins** Chirpy sea creatures get the Imax treatment, supersized to be bigger than you'll ever want to see them, as earnest scientists span the globe seeking to interpret the dolphin way of life. The film attempts the something-for-everyone approach, from scary footage of dolphins trapped and killed in tuna nets to the classic dolphin-puppy kiss for the kinder-set. There's even a narrative of sorts in the story of Jo-Jo, a dolphin who has to weather four months without his human best friend and swimming partner. Of course, you can't escape without the kind of sermonizing that feels vaguely hypocritical coming from a film crew that had to swim with its wild dolphins to film them (an illegal act in U.S. waters — it endangers the animals). (:40) *Metreon Imax.* (Gerhard)

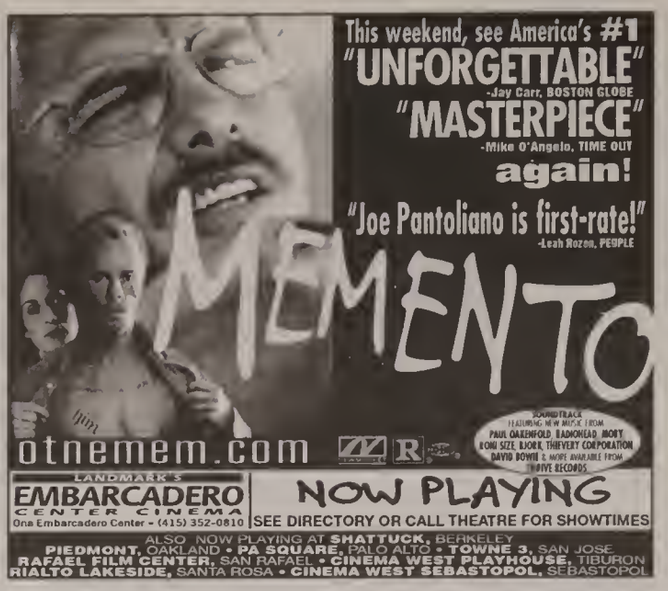
Evolution Despite relentless anal "humor," a ripped-off-from-*Ghostbusters*-by-the-director-of-*Ghostbusters* plot, and a lack of standout moments (or catchphrases to carry on the legacy of "Who you gonna call?"), Ivan Reitman's latest isn't a total waste of time. As a community college science teacher who stumbles on an extraterrestrial menace, David Duchovny works a certain inspired goofiness into his trademark deadpan delivery. Less winning is the work of CGI headmaster Phil Tippett (*Jurassic Park, Starship Troopers*), whose PG-13 alien critters echo the film itself in that they aren't nearly as funny, scary, or startling as they're meant to be. (1:45) *Century Plaza, Emery Bay, Jack London, Kabuki, Metreon, Oaks, 1000 Van Ness, UA Berkeley.* (Eddy)

Haunted Castle (1:16) *Metreon Imax.*

Himalaya Eric Valli, the French director of *Himalaya*, is a *National Geographic* photographer who has lived in Nepal since 1983. The narrative of his debut feature focuses on a village's two-week yak-packed caravan trek across the mountainous Dolpo region, an epic journey with a simple goal: to leave with salt and return with grain. An equally simple western or war-film trope — an intergenerational struggle for leadership — is at the center of the plot; elder chieftain Tinle (Thinlen Lhondup) rails against and races against younger upstart Karma (Gurgyon Khap). Thankfully, the other source of drama is the landscape, and the 35mm cinematography — by Eric Guichard and Jean-Paul Meurisse — isn't as reductive as the script. (1:44) *Four Star, Rafael.* (Huston)

Keep the River on Your Right: A Modern Cannibal Tale In the mid 1950s tortured-artist New Yorker Tobias Schneebaum set out for the remotest jungles of Peru, less in search of something than in flight from the "civilized world" 's perceived corruption and cruelty. He wound up adopted for some time by a native tribe so untouched by industrialized versions of modernity that it practiced casual

Continued on page 96



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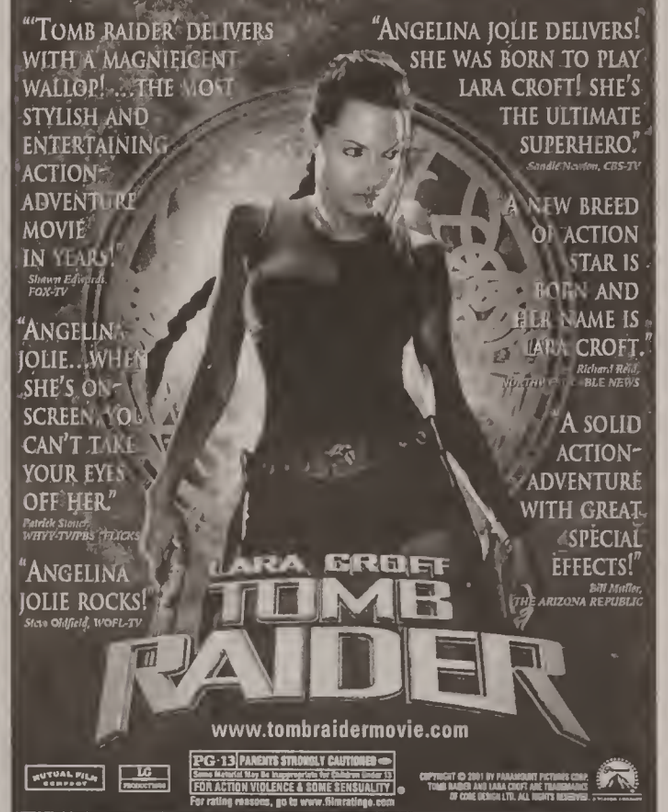
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1. WHAT IS YOUR NAME? (and e-mail & street address & phone #)?

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2. WHAT IS YOUR QUEST? (Hint: It's probably for you to see *Monty Python and the Holy Grail* at the Lumiere or Shattuck from June 29 - July 5)

_____

3. WHAT IS YOUR FAVORITE COLOUR? _____

Bonus: What is the air speed velocity of an unladen swallow?

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Deadline for entries is June 27. Winners will be selected at random from all entries received, and will be notified by email, phone or mail. No purchase necessary. No phone calls, please.

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film
calendar

Ongoing

From page 95

male-male sex without the least self-consciousness. Another, less frequently indulged custom — attacking rival tribes, kidnapping the women, and eating the men — struck Schneebaum as rather less appealing. Now elderly, the painter-teacher-anthropologist reluctantly agreed to let a documentary filmmaking team record his first trip back to the region in decades. The results are bizarre, humorous, melancholic, and endearing — much like Schneebaum himself, a man still very sure that "primitive" societies are far more evolved than ours, at least where it counts. (1:34) *Balboa, Opera Plaza, Shattuck.* (Harvey)

The Man Who Cried Cate Blanchett's lipstick is fantastically shiny and Christina Ricci's hair is luxuriously silky in this tale of a Russian Jewish girl (Ricci) separated from her family and forced into travel-as-survival during Hitler's reign of terror in Europe. If you detect a jarring tonal dissonance within that last sentence, the dissonance suits Sally Potter's new film, which gives the high-glam romance-novel treatment to Nazi-era poverty and hardship. Blanchett's lips, Ricci's hair, and other equally important visuals benefit from lush cinematography by Sacha Vierny (who regularly works with Resnais, Ruiz, and Greenaway) and a digital process called Dubuicolor that generates Technicolor-esque degrees of saturation. Johnny Depp remains mostly mute as the long-haired horseman type often found in Potter films, while John Turturro overacts as an opera singer. (1:42) *Balboa, Opera Plaza.* (Huston)

Memento Christopher Nolan's *Memento* takes its backwardness very seriously — its first image is also its final fade-out — and has a lot of fun doing so. Artfully deranged, it turns out to be the most entertaining American popcorn puzzler in ages: an occasionally violent but thoroughly infectious meditation on short-term memory, perpetual forgetfulness, and, uh ... what was I just saying? Leonard (Guy Pearce) can only hold onto memories for a couple of minutes, which is why he carries a Polaroid camera and is covered in tattooed reminders about the vicious incident that left him the way he is. Borrowing from the inherent confusions of film noir, Nolan's flair for fancy brainwork and insistence on impermanence force his viewers to keep on their toes, to the point where not only do you question his characters and challenge their actions, you even begin to second-guess yourself. (1:56) *Embarcadero, Piedmont, Rafael, Shattuck.* (Stephens)

Moulin Rouge Nicole Kidman, Ewan McGregor, and the rest of *Moulin Rouge* cast are soundly defeated by the film's editing, which never allows an image, mood, or song to linger. Director Baz Luhrmann's too busy rushing to pummel viewers with his next *dazzling!* technique to sustain atmosphere or emotion. His play-within-a-play setup owes a debt to Ken Russell's equally outlandish but superior *The Boyfriend*, and it makes a mockery of the romanticism it steals from Verdi's *La traviata* and Puccini's *La bohème* (which Luhrmann has staged in Australia). Love in *Moulin Rouge* is a pop cliche spoken with no belief; the film's real love affair isn't between McGregor's Christian and Kidman's Satine; it's between Luhrmann and partner–production designer Catherine Martin, who serves up an array of garish sets, including a heart-shaped boudoir within a jeweled elephant. *Moulin Rouge* itself is a bit of an elephant, and in place of a real heart it's got a cold, fool's-gold locket that won't open. (2:06) *Colma, Emery Bay, Grand Lake, Jack London, Metreon, Metro, 1000 Van Ness, Stonestown, UA Berkeley, Vogue.* (Huston)

The Mummy Returns A familiar plot (humans vs. ancient, bandage-wrapped forces of evil), and cast (though this time, Brendan Fraser's character gets to be jaded and toss off lines like, "Not these guys *again!*" when confronted with a posse of undead) amiably support CG-happy director Stephen Sommers in his quest to entertain the heJesus out of every popcorn-chomping summer movie fool. And *The Mummy Returns* brings it: nonstop over-the-top effects, madcap chases, hand-to-hand combat scenes, mystical reincarnation mumbo-jumbo, killer scarabs, flashbacks to ancient Egypt, and the pearly maw of pro wrestler The Rock, who has certainly parlayed his five-ish minutes of screen time (sorry kids) into being a huge part of the film's ad campaign. (2:01) *Kabuki, Metreon, 1000 Van Ness, Shattuck.* (Eddy)

Pearl Harbor Director Michael Bay and producer Jerry Bruckheimer really, really try to remake *Titanic* by way of *Saving Private Ryan;*

the result is a swollen string of clichés that makes the pair's *Armageddon* resemble a masterpiece of subtlety and nuance. With all due respect to *Pearl Harbor*'s special effects crew, which clearly spent a lot of time and TNT recreating the 1941 attack, this film — which frames tragic history within an corny love triangle that combines utter unbelievability, a total lack of chemistry, and Ben Affleck's captoothed "charisma" — struts with Oscar-baiting self-importance and earnestness, hammering out a cringe-worthy exercise in excess that's insulting to war vets and moviegoers alike. (3:03) *California, Century Plaza, Coronet, Emery Bay, Jack London, Metreon, 1000 Van Ness.* (Eddy)

☛**Requiem for a Dream** (1:42) *Four Star.*

The Road Home Without Gong Li, Zhang Yimou seems to be remaking his early films — or "undoing" them: at least *Not One Less* tackles arguably his best film, *The Story of Qiu Ju.* This one is really one and a half films packaged together. The middle film, starring *Crouching Tiger, Hidden Dragon*'s Zhang Ziyi, is a vacuous pastiche of the somewhat more substantial peasant-and-landscape melodramas that established the director's career — which doesn't mean it isn't eminently watchable and a beautiful diversion, as the film basically amounts to breathtaking landscape photography intercut with close-ups of Ziyi's face. Effective in *Crouching Tiger* as a brat, here she's no Gong Li. (1:29) *Albany, Clay.* (Alvin Lu)

Shrek The animated *Shrek* is a liberal genre send-up that doubles as a solid market entry. The title ogre (Mike Myers) lives peacefully until Lord Farquaad (John Lithgow) banishes all fairy-tale creatures to Shrek's land. Farquaad makes a deal: if Shrek can rescue a princess (Cameron Diaz), the creatures will be gone from his property. Accompanied by his sidekick, Donkey (Eddie Murphy), Shrek sets out on his adventure and gets more than he bargained for. The appearance of easily recognizable pop culture references and familiar fairy-tale faces lends the film a hip, tongue-in-cheek approach. What really separates *Shrek* from its paint-by-numbers competition is its ability to self-referentially laugh at the industry's blatant love for the dollar even as it paves the way for its own tie-in toys. (1:27) *Century Plaza, Cinema 21, Emery Bay, Empire, Grand Lake, Jack London, Kabuki, Metreon, 1000 Van Ness, Ormda, UA Berkeley.* (Fear)

☛**Startup.com** Longtime D.A. Pennebaker collaborator Chris Hegedus's cinema-vérité film on dot-com entrepreneurs tells the story of two high school friends who have a dream of becoming billionaires. With cameras seemingly glued to charismatic CEO Kaleil Isaza Tuzman, the film follows the hopefuls through all the hallucinatory stages to building an IPO empire. Hegedus and codirector Jehane Noujaim capture that fleeting moment before the last IPO dreams went as limp as a sock puppet. But the true beauty of this film is that it's able to transcend the "period details" (of last year!) to tell a distressing story about the tortuous nature not just of capital but of friendship. (1:43) *Lumiere.* (Gerhard)

Swordfish It begins with the most pretentious opening sequence in action movie history. John "Psychlo" Travolta (superglued in "surly-villain-with-unbearable-diction" setting) rails against "what's wrong with Hollywood" and champions Sidney Lumet before massive amounts of shit gets blown up. So it's only right and natural that such an epoch-making blast of cynicism should do in *Swordfish* right then and there. The rest plays like a lobotomized version of producer Joel Silver's *The Matrix*, with lots of techno-babble and uninspired detours into car crash city capped by an astonishingly anticlimatic nonending. Tired Travolta and Halle "peekaboo-for-profit" Berry manipulate computer hacker Hugh Jackman into ripping off a hidden stash of dirty DEA dough. *Gone in 60 Seconds* director Dominic Sena's rough-hewn handling of the minor-league narrative twists and turns (flavored with some major-league misogyny) will only make viewers pine for an honest successor to Silver's *Exit Wounds.* (1:37) *Century Plaza, Emery Bay, Galaxy, Grand Lake, Jack London, Kabuki, Metreon, Stonestown, UA Berkeley.* (Macias)

Tomb Raider Bottom line: ain't nothing here worth seeing except star Angelina Jolie. The predictable plot (Jolie's Lara Croft races against time and rivals to find ancient relics with mystical powers), the so-so effects, and the humdrum supporting cast (with some of the most laughable "villains" ever to appear in an action flick) deflate *Tomb Raider*'s dreams of being a sexier *Raiders of the Lost Ark.* But Jolie — buffed, padded, and fiercely armed — is nothing short of spectacular. Even surrounded by the cinematic equivalent of stale cheese, she still manages to emerge looking like the Eighth Wonder of the World. (1:43) *Century Plaza, Emery Bay, Empire, Jack London, Kabuki, Metreon, 1000 Van Ness, Presidio, UA Berkeley.* (Eddy)

☛**Under the Sand** With his latest, François Ozon mutes his usual poison-spiked candy colors and replaces cruelty with cool compassion. The film's focus is Marie (Charlotte Rampling), whose husband never returns after going for a swim in the ocean, but Ozon's true subject here is loss. Marie finds herself suddenly alone in a place she once shared. The truth Ozon subtly focuses on in *Under the Sand* is that grief can transport a person to an altered state of perception; Marie frames friends and suitors within a private plot or mind-set: her own. In a sense, a viewer's response to *Under the Sand* (is Marie in denial? is she to blame for her husband's death?) says more about the viewer than about the film. Often looking like a less haughty Bacall, Rampling is — like the film itself — more than equipped to keep a secret while sustaining an air of mystery. (1:35) *Opera Plaza, Shattuck.* (Huston)

What's the Worst that Could Happen? In his latest self-produced, over-the-top comedy flick, Martin Lawrence stars as Kevin Caffrey, a thief with a keen eye for fine art who starts a juvenile war of pranks with corrupt billionaire Max Fairbanks (Danny DeVito) after Fairbanks steals Caffrey's prize ring in a failed heist. While the film is rife with hilarious one-liners and showcases Lawrence's trademark physical comedy skills, it suffers from the typical blight of being full to the point of overflow with obvious clichés and obnoxious stereotypes. (1:35) *Emery Bay, Jack London, Kabuki, Metreon, 1000 Van Ness.* (Crawford)

With a Friend like Harry A nice middle-class couple, Michel (Laurent Lucas) and Claire (Mathilde Seigner), go on a family holiday with their three young daughters. At a rest stop Michel runs into an old schoolmate, Harry (Sergi López); though Michel doesn't remember Harry, Harry remembers Michel *very* well. Harry is wealthy, helpful, and friendly — too friendly. Though this film was a big hit in Europe, audiences weaned on the MTV pace of American thrillers might find this a tad slow. Director Dominik Moll *(Intimacy)* openly reveres Hitchcock, but he doesn't quite create the taunt sense of suspense that made Hitch the master of the genre. On the plus side, the ending is rather intriguing and leaves you wondering what will happen next, like a good thriller should. (1:57) *Act I and II, Colma, Embarcadero, Orinda.* (Mead)

Rep picks

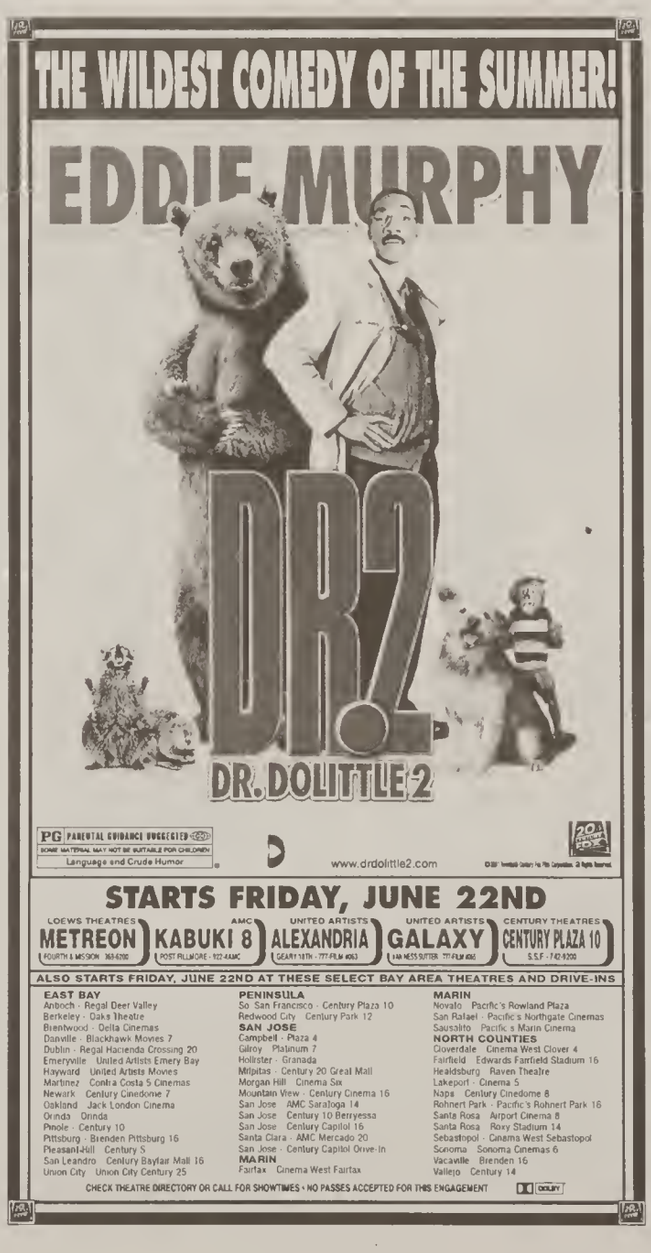
☛**Friday the 13th** The long-awaited *Jason X* (set in outer space!) may finally get released sometime this year, but what better way to greet summer than by spending some quality time at good old Camp Crystal Lake (a.k.a. "Camp Blood"). Sean S. Cunningham's 1980 low-budget frightfest picked up where John Carpenter's 1978 *Halloween* left off, slicing and dicing hapless teens (including a young Kevin Bacon) en route to jump-starting a certain hockey-masked cultural phenomenon. OK, OK, so the hockey mask doesn't actually show up until part three (in 3-D), but the original *Friday* — set way before Manhattan was a gleam in Jason's eyeholes — is well worth revisiting. As luck has it, you have *two* chances to catch the Voorhees family in action this week, with plenty of those creepy ki-ki-ki-ah-ah-ah sound cues to go around. (1:30) *Bridge, Red Vic.* (Eddy)

☛**'Footage from the GLBT Archives'** We all know that San Francisco is a queer place. But this screening of footage from the Gay, Lesbian, Bisexual, Transgender Historical Society shows just how queer it's been. From intimate home movies to productions made by and for queers to documentation of political rallies and queer events, the footage spans more than 50 years of queer experience. And it's a whirlwind tour that will surprise even those who've lived through it: a group of gay men frolic by the bay in a 1947 home movie; the contenders for a 1988 leather-woman contest strut their stuff; an undercover cop delves into the seedy world of '70s SoMa gay bars the Ramrod and the Frolic Room. As a special treat you'll get a sneak peak from "The Cockettes," the hot topic documentary on the legendary '70s drag performance troupe that's making a sold-out near-debut at this year's International Lesbian and Gay Film Festival. *Artists' Television Access.* (Alissa Chadburn)

☛**Juliet of the Spirits** With *Juliet of the Spirits* Federico Fellini dives headfirst into the psyche with one of the most baroque explorations of the female mind ever committed to celluloid. A middle-aged housewife (Giulietta Masina) suffers from low self-esteem, thanks to an overbearing mother and a husband she believes to be unfaithful. After an encounter with a psychic, she begins to see spirits of her past and drift in and out of reality, until she manages to undo a trauma suffered by her younger self. Fellini's first film in color, *Juliet* veers between gauche '60s modernism and nightmarish acid trip. This engagement features a brand-new print struck from the original negative, rendering this primo slice of Euro-psychedelia a mandatory revival to catch. (2:25) *Rafael.* (Fear)

Pollock A dim gallery of Actors Studio semi-star turns orbit first-time director and lead Ed Harris's mostly mute, perpetually pained and bewildered embodiment of an antihero. *Pollock*'s presentation of a notoriously drunken, lurching life is sober and straightforward, and its detached, literal perspective on the painter's life isn't revealing. The film's pace prevents sustained displays of passion, instead offering shorthand versions of events from Pollock's life; Barbara Turner and Susan J. Eshmiller's screenplay focuses on the relationship between Pollock and chief booster (and fellow painter) Lee Krasner (Marcia Gay Harden). A celebrity's critique of celebrity's effect on creativity, *Pollock* is a vanity project nonetheless. (1:57) *Red Vic.* (Huston

☛**'Soviet Collection: Two Films by Alexander Sokurov'** See Critic's Choice *New PFA Theater* ❖





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A whole family of Draculas! Leatherface (Gunnar Hansen), in a still from *The American Nightmare*, brings home the bacon in Tobe Hooper's essential 1974 splatter classic *The Texas Chainsaw Massacre*, playing Wed/20 at the Red Vic.

Schedules are for Wed/20 through Tues/26 except where noted. Double features are noted with a •. Director and year are given when available.

ALLIANCE FRANÇAISE 1345 Bush; 775-7755. $5. Nelly and Mr. Arnaud (Sautet, 1996) *Tues, 7.* In French with English subtitles.

ARTISTS' TELEVISION ACCESS 992 Valencia; 824-3890. $3-5. "Openscreening," bring works 20 minutes or less to share *Thurs, 7:30 ($3, free for partcipants).* Works must be cued and labeled by 7. "Footage from the GLBT Archives," films and videos from the past 50 years by queer Bay Area artists *Fri, 8 ($5-10).* "Intifada and Goliath Film Series, Part 1" *Sat, 7:30.* Works about Palestine, including Introduction to the End of an Argument (Suleiman and Salloum, 1990), a film about how Palestine is perceived by the American media; "Measures of Distance" (Hatoum, 1987), which explores the filmmaker's relationship with her mother; and a slide show of images of Palestine by journalist George Azar.

ASIAN ART MUSEUM 75 Tea Garden, Golden Gate Park; 863-3133. $7. "Real to Real: Buddhism and Film": Blue (Kieslowski, 1993) *Fri, 7:30.* Introduced by Michael Wenger, dean of Buddhist studies at the San Francisco Zen Center.

BERKELEY ARTS FESTIVAL GALLERY 2200 Shattuck, Berk; (510) 486-0411. Call for price. "Berkeley Arts Festival presents the Berkeley Film Festival" *Sat, 1.* Check www.berkeleyartsfestival.com.

BRIDGE 3010 Geary; 751-3213. $7. "Midnight Mass": Friday the 13th (Cunningham, 1980) *Sat, midnight.* Special screening features "'naked' sleeping bag races" before the film.

CASTRO 429 Castro; 621-6120. $4.50-7. "San Francisco International Lesbian and Gay Film Festival" *Wed-Sun.* See First Runs. Whatever Happened to Baby Jane? (Aldrich, 1962) *Mon, 7.* Hush ... Hush, Sweet Charlotte (Aldrich, 1965) *Mon, 9:30.* Gilda (Vidor, 1946) *Tues, 7.* The Lady from Shanghai (Welles, 1948) *Tues, 9:10.*

'FILM NIGHT IN THE PARK' Hamilton Field Amphitheater, Hamilton Parkway, Novato; (415) 453-4333. $2-4 The Wizard of Oz (Fleming, 1939) *Sat, 8:45.* Outdoor screening; bring a blanket or chair to sit on.

FINE ARTS CINEMA 2451 Shattuck, Berk; (510) 848-1143. $5-8. • Some Like It Hot (Wilder, 1959) *Wed, 7:30* and Double Indemnity (Wilder, 1944) *Wed, 9:45.* • Modern Times (Chaplin, 1936) *Thurs/21-Wed/27, 7:30* and French Can Can (Renoir, 1954) *Thurs/21-Wed/27, 9:15 (also Sun, 5:25).*

NEW COLLEGE 766 Valencia; 740-8833 or 933-9530. $3-5. Rebels with a Cause (Garvey, 2000) *Wed, 7:30.* Curitiba: City of the Future *Mon, 7:30.* Discussions follow screenings.

NEW PFA THEATER 2575 Bancroft, Berk; (510) 642-1412. $4.50–7. "Conceptual Comedy: Humor from the Edge of Art": "Filial Fixations," works by Animal Charm, Claire Bain, Teddy Dibble, Joe Gibbons, Zig Gron, and Paul McCarthy and Mike Kelley *Wed, 7:30.* "Soviet Collection": Days of the Eclipse (Sokurov, 1988) *Thurs, 7,* A Spring for the Thirsty (Ilyenko, 1965/1987) *Thurs, 9:30;* "Three by Arthur Peleshian" (1967/1982) *Fri, 7:30;* Ivan's Childhood (Tarkovsky, 1962) *Fri, 9.* I Can't Sleep (Denis, 1994) *Sat, 7, 9:10.* "Hiroshi Teshigahara": The Ruined Map (1968) *Sun, 5:30;* Summer Soldiers (1972) *Sun, 7:50.*

RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222. $5-8. Himalaya (Valli, 2001) *call for times.* Memento (Nolan, 2000) *call for times.* Juliet of the Spirits (Fellini, 1965) *Wed-Thurs, call for times.* Calle 54 (Trueba, 2000) *Fri/22-Thurs/28, call for times.* Time and Tide (Hark, 2000) *Fri/22-Thurs/28, call for times.* "Fantastika: Fantasy Films of Aleksandr Ptushko": The Stone Flower (1946) *Sun, 7.*

REO VIC 1727 Haight; 668-3994. $3-6.50. The Texas Chainsaw Massacre (Hooper, 1974) *Wed, 2, 7:15, 9:15.* Night of the Living Dead (Romero, 1968) *Thurs, 7:15, 9:20.* Friday the 13th (Cunningham, 1980) *Fri, 7:15, 9:20.* Evil Dead 2 (Raimi, 1987) *Sat, 2, 4, 7:15, 9:15.* Doing Time, Doing Vipassana *Sun-Mon, 7:15, 9:15 (also Sun, 2, 4).* Discussions follow evening screenings. Pollock (Harris, 2001) *Tues/26-Wed/27, 7, 9:30 (also Wed, 2).*

ROXIE 3117 16th St; 863-1087. $3-7. "San Francisco International Lesbian and Gay Film Festival" *Wed-Sat.* See First Runs. • 20,000 Miles to Earth (Juran, 1957) *Sun, 2, 6:45* and It Came from Beneath the Sea (Gordon, 1955) *Sun, 3:40, 8:15* and Earth vs. the Flying Saucers (Sears, 1956) *Sun, 5:15, 9:40.* Alphaville (Godard, 1965) *Mon-Tues, 6:15, 9:45.* These Are the Damned (Losey, 1962) *Mon-Tues, 8.*

SAN FRANCISCO CINEMATHEQUE Roxie Cinema, 3117 16th St; 822-2885. $4-7. "Do It Yourself: An Overview of Queer 8mm Films": "Program 2: Sex, Roles, and Rituals" *Wed, 6;* "Program 3: Love and Loss" *Thurs, 6.* Yerba Buena Center for the Arts, 701 Mission. "Program 4: Sense and Sensibility" *Sat, 7:30.* Pacific Film Archive, 2575 Bancroft, Berk. " 'Blockbusters' from 1967" *Tues, 7:30.* See 8 Days a Week, page 66.

SAN FRANCISCO MAIN LIBRARY Koret Auditorium, 100 Larkin; 557-4277. Free. Desk Set (Lang, 1957) *Wed, 6.* "Queer Britannia": The Naked Civil Servant (Gold, 1975) *Thurs, noon.*

YERBA BUENA CENTER FOR THE ARTS 701 Mission; 978-ARTS. $3-6. "Keep It Gangsta: The Films of Ice Cube and Tupac Shakur": • Player's Club (Ice Cube, 1998) *Fri, 7:30* and Gang Related (Kouf, 1997) *Fri, 9:15.* "Hip-Hop Docs," different films each day about hip-hop culture, history, and music *Tues-Sun, noon, 2:05, 4:15 (no show July 15). Through Aug 12.* ❖

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Show times run Wed/20–Tues/26 *and are subject to change. Times in italic are bargain matinees. Double features are noted with a •.* ♿ *Wheelchair accessible.* 𝅘𝅥𝅮 *Listening device.* **P** *Free, reduced rate, or validated parking. See Rep Clock, page 98, for information on rep houses and special film programs.*

'The Anniversary Party'

Act naturally



PHOTO BY PETER SOREL

The happy couple: Jennifer Jason Leigh and Alan Cumming direct themselves as a Hollywood power couple celebrating six years of "wedded bliss."

Jennifer Jason Leigh and Alan Cumming's codirected feature — it's the first time in that role for both of them — has every possible indicator of monumental, industry-centric, L.A. navel gazing. Yet *The Anniversary Party* is, if not entirely unindulgent, consistently more incisive and barbed than whiny-ass. The writer-directors play Joe and Sally Therrian, a power couple (he's a bad-boy Brit novelist about to helm his first movie, she's an established star) celebrating their sixth wedding anniversary with a couple dozen friends, coworkers, and asses that require kissing. But the pretense of happy domesticity is just that. As Sally's best pal, Sophia (Phoebe Cates, Jason Leigh's way-back costar in *Fast Times at Ridgemont High*), notes, counting on relationship stability with "some sexually ambivalent manchild" like Joe is perhaps not in fragile Sally's best interest. For her part, Sally's neediness — and her anger that Joe jumped at the chance to cast current "it girl" Skye (Gwyneth Paltrow) in a part based on Sally herself — constantly pushes him toward Doing the Wrong Thing. After a "testimonial" talent show in which the guests unwittingly reveal just how little they expect (or want) Joe and Sally to "last," those with kids, baby-sitters, and lesser claims to an A-list go home, leaving the field wide open for Skye's anniversary gift — a wee packet of ecstasy tabs — to wreak further havoc on already threadbare relationships. Most of *The Anniversary Party* is deftly paced, staged, and observed. Its neutral tone renders insights that might have been heavy-handed all the more subtly damning — and on occasion hilarious. Those of you who can't stand Paltrow will surely enjoy watching her play an alter ego just as smug and oblivious as you already think she is. (Dennis Harvey)

San Francisco

ALEXANORIA 𝅘𝅥𝅮 **P** Geary/18th Ave. 752-5100. Call for times. Atlantis, Dr. Dolittle 2 (starts Fri), Lara Croft: Tomb Raider, Shrek.

BALBOA 38th Ave/Balboa. 221-8184. Amores Perros Fri-Tues, 2:25, 7. Bridget Jones's Diary Wed-Thurs, 12:45, 4:25, 8:05; Fri-Tues, 12:30, 4:10, 7:45. The Golden Bowl Wed-Thurs, 12:30, 4:50, 9:10. Keep the River on Your Right Wed-Thurs, 2:35, 6:15, 9:50; Fri-Tues, 12:40, 5:15, 9:45. The Man Who Cried Wed-Thurs, 2:55, 7:15; Fri-Tues, 2:15, 5:55, 9:25.

BRIDGE Geary/Blake. 352-0810. Amores perros Wed-Thurs, 4:45, 8. Friday the 13th Sat, midnight. Sexy Beast Fri-Tues, 3, 5, 7:15, 9:35 (also Fri-Sun, 1).

CENTURY PLAZA 𝅘𝅥𝅮 **P** South San Francisco, Noor off El Camino. (650) 742-9200. The Animal 11:55a, 2:25, 4:45, 7:15, 9:40 (Fri-Tues, 9:35 show replaces 9:40 show). Dr. Dolittle 2 (starts Eri) 11:30a, 12:10, 1:45, 3:55, 5, 6:15, 7:20, 8:30, 9:40, 10:35. Evolution Wed-Thurs, 11:40a, 2, 4:30, 5:35, 6:55, 8, 9:20; Fri-Tues, 11:35a, 2, 4:30, 7, 9:25. Lara Croft: Tomb Raider 11:50a, 12:40, 2:15, 3:05, 4:35, 5:30, 7:05, 7:55, 9:30, 10:20. The Mummy Returns Wed-Thurs, 10. Pearl Harbor Wed-Thurs, 11:15a, 3:20, 7:35; Fri-Tues, 12:15, 4:05, 8. Shrek Wed-Thurs, 12:20, 1:05, 2:35, 3:10, 4:40, 5:20, 7:10, 7:45, 9:15; Fri-Tues, 11:40a, 12:30, 1:50, 2:40, 4, 4:50, 7:10, 9:20. Swordfish Wed-Thurs, 11:45a, 12:35, 2:20, 3:15, 4:50, 7:20, 9:35, 10:30; Fri-Tues, 12:20, 2:50, 5:20, 6:40, 7:50, 9:15, 10:15. What's the Worst That Could Happen? Wed-Thurs, 11:35a, 2:30, 5, 7:30, 9:50.

CINEMA 21 𝅘𝅥𝅮 Chestnut/Steiner. 921-6720. Shrek Wed-Thurs, 12:40, 2:45, 4:50, 7, 9:15; Fri-Tues, 12:30, 2:40, 4:50, 7, 9:15.

CLAY 𝅘𝅥𝅮 Fillmore/Clay. 352-0810. Road Home 4:30, 7, 9:20 (also Fri-Sun, 2).

COLMA (METRD CENTER) 𝅘𝅥𝅮 **P** 280 Metro Center, Colma. (650) 994-2503. Call for times. Atlantis, Bridget Jones's Diary, A Knight's Tale, Memento, Moulin Rouge, With a Friend Like Harry.

CORONET ♿ 𝅘𝅥𝅮 **P** Geary/Arguello. 752-4400. Call for times. Pearl Harbor.

EMBARCADERO CENTER CINEMA ♿ 𝅘𝅥𝅮 **P** One Embarcadero Center, Promenade level. 352-0810. The Anniversary Party Fri-Tues, 12:10, 2:40, 5:10, 7:40, 10:15. Big Eden Wed-Thurs, 1, 4, 7:10, 9:50. Bride of the Wind Wed-Thurs, 12:10, 2:40, 5:10, 7:40, 10. Divided We Fall 12:20, 4:20, 7, 9:40. Memento noon, 2:30, 5, 7:30, 10:10. Songcatcher (starts Fri) 12:30, 3, 7:10, 9:30. With a Friend Like Harry 1:10, 4:10, 7:20, 10:15 (Fri-Tues, 10 show replaces 10:15 show; Tues, no 7:20 show).

EMPIRE 𝅘𝅥𝅮 **P** West Portal/Vicente. 661-2539. Evolution Wed-Thurs, 11:45a, 2:30, 5, 7:30, 10. The Fast and the Eurious (starts Fri) 11:30a, 2:15, 4:45, 7:15, 9:45. Lara Croft: Tomb Raider Wed-Thurs, 11:30a, 2:15, 4:45, 7:15, 9:45; Fri-Tues, 11:45a, 2:30, 5, 7:30, 10. Shrek 11:40a, 2, 4:30, 7, 9:30.

FOUR STAR Clement/23rd Ave. 666-3488. Cop on a Mission Wed-Thurs, 2:10, 6, 9:45; Fri-Tues, 1:55, 5:45, 9:35. The Day I Became a Woman Wed, 12:30, 6:05; Fri-Tues, noon, 3:15, 8:30. Eagle Shooting Heroes Thurs, 1:55, 5:55, 9:45. Himalaya Wed-Thurs, 12:15, 4:05, 7:55; Fri-Tues, noon, 3:50, 7:40. North and South Shaolin Thurs, noon, 3:55, 7:50. Requiem for a Dream Wed, 4:05, 9:45; Fri-Tues, 4:45, 9:50. Smell of Camphor Wed, 2:05, 7:40; Fri-Tues, 1:30, 6:45.

GALAXY ♿ 𝅘𝅥𝅮 Sutter/Van Ness. 474-8700. Call for times. The Aninal, Dr. Dolittle 2 (starts Fri), Crouching Tiger, Hidden Dragon, Swordfish.

KABUKI 8 ♿ 𝅘𝅥𝅮 **P** Post/Fillmore. 931-9800. Call for times. The Animal, Atlantis, Evolution, A Knight's Tale, Lara Croft: Tomb Raider, The Mummy Returns, Shrek, Swordfish, What's the Worst That Could Happen?

LUMIERE ♿ 𝅘𝅥𝅮 **P** California/Polk. 352-0810. Big Eden Fri-Tues, 4:30, 7:10, 9:50 (also Fri-Sun, 1:30). Sordid Lives Wed-Thurs, 5, 7:25, 9:50. Startup.com 5:10, 7:30, 9:55 (Fri-Tues, 10 show replaces 9:55 show; also Fri-Sun, 12:20, 2:50). Time and Tide (starts Fri) 4:45, 7:20, 9:55 (also Fri-Sun, noon, 2:20).

METREON ♿ Fourth St/Mission. 369-6200. Call for times. All Access (1max), The Animal, Atlantis, Bridget Jones's Diary, Cirque de Soleil (1max), Dolphins (1max), Evolution, Haunted Castle (1max), Lara Croft: Tomb Raider, Moulin Rouge, The Mummy Returns, Pearl Harbor, Shrek, Swordfish, What's the Worst That Could Happen?

METRO Union/Webster. 931-1685. Call for times. Moulin Rouge.

1000 VAN NESS ♿ 𝅘𝅥𝅮 **P** 1000 Van Ness. 931-9800. Call for times. Atlantis, Bridget Jones's Diary, Evolution, Lara Croft: Tomb Raider, Moulin Rouge, The Mummy Returns, Pearl Harbor, Shrek, What's the Worst That Could Happen?

OPERA PLAZA ♿ 𝅘𝅥𝅮 Van Ness/Golden Gate. 352-0810. Amores perros Fri-Sun, 1:30, 4:50, 8:30; Mon-Tues, 3, 6:30. Bride of the Wind Fri-Sun, 1:20, 4:20, 7:20, 9:35; Mon-Tues, 2:50, 5:20, 7:40. The Golden Bowl Wed-Thurs, 3:30, 7. Keep the River on Your Right Wed-Thurs, 3, 5:20, 7:50; Fri-Sun, 4:10, 9:40; Mon-Tues, 5:10. The Man Who Cried Wed-Thurs, 2:40, 5, 7:30; Fri-Sun, 1:10, 7:10; Mon-Tues, 2:40, 7:30. Under the Sand Wed-Thurs, 2:50, 5:10, 7:40; Fri-Sun, 1, 4, 7, 9:30; Mon-Tues, 2:30, 5, 7:20.

PRESIDIO 𝅘𝅥𝅮 Chestnut/Scott. 922-1318. Lara Croft: Tomb Raider Wed-Thurs, 11:50a, 2:20, 4:50, 7:30, 10:05; Fri-Tues, 11:50a, 2:15, 4:40, 7:20, 9:40.

STDNESTDWN ♿ 𝅘𝅥𝅮 **P** 19th Ave/Winston. 221-8182. Call for times. Moulin Rouge, Swordfish.

VOGUE 𝅘𝅥𝅮 Sacramento/Presidio. 221-8183. Call for times. Moulin Rouge.

WDRLD THEATER ♿ Broadway/Columbus. 391-1393. Call for shows and times.

Oakland

GRAND LAKE ♿ 𝅘𝅥𝅮 **P** 3200 Grand, Oakl. 452-3556. Evolution Wed-Thurs, 11:45a, 2:15, 4:45, 7:15, 9:30. The Fast and the Eurious (starts Fri) 11:30a, 2:15, 4:45, 7:15, 9:45. Moulin Rouge 12:30, 3:45, 7, 9:40 (Fri-Tues, 9:35 show replaces 9:40 show). Shrek noon, 2, 4, 6, 8, 9:45 (Fri-Tues, 7:45 and 9:30 shows replace 8 and 9:45 shows). Swordfish 12:15, 2:35, 5, 7:30, 10.

JACK LONOON CINEMA 100 Washington, Jack London Square, Oakl. 433-1320. The Animal Wed-Thurs, 12:15, 2:30, 4:50, 7:20, 9:50. Atlantis 11:30a, 2, 4:30, 7:10, 9:40. Dr. Dolittle 2 (starts Fri) 11:05a, 12:15, 1:20, 2:30, 3:40, 6, 7:20, 8:20, 10:40. Evolution 12:20, 2:50, 5:30, 8:10, 10:40. Lara Croft: Tomb Raider 11:45a, 2:15, 5, 7:30, 10:10. Moulin Rouge 11a, 1:50, 4:45, 7:40, 10:30. Pearl Harbor 11:15a, 3, 7, 10:45. Shrek Wed-Thurs, 11:05a, 1:20, 3:40, 6, 8:20, 10:35; Fri-Tues, 11:40a, 2:10, 4:50, 7:05, 10:45. Swordfish 12:10, 2:40, 5:10, 7:45, 10:25. What's the Worst That Could Happen? Wed-Thurs, 11:50a, 2:45, 5:15, 7:50, 10:20; Fri-Tues, 4:50, 9:45.

PARKWAY 1834 Park, Oakl. 814-2400. Bridget Jones's Diary Wed-Thurs, 7, 9:45; Fri-Sun, Tues, 7; Mon, 9:45. Center of the World Wed, 6:30. Midnight Cowboy Sat, 3:30. The Mummy Returns Wed, 9:15; Fri-Sun, Tues, 9:45; Mon, 7. She Devils on Wheels Thurs, 7:30, 10. With a Friend Like Harry Fri, Mon-Tues, 6:30, 9:15; Sat-Sun, 6, 9 (also Sat, 3).

PIEOMONT 𝅘𝅥𝅮 Piedmont/41st St, Oakl. 843-3456. The Anniversary Party Fri-Tues, 4:20, 7, 9:30 (also Fri-Sun, 1:30). Himalaya Wed-Thurs, 4:40, 9:10. The Man Who Cried Wed-Thurs, 7. Memento Wed-Thurs, 4:30, 7:10, 9:30; Fri-Tues, 4:30, 6:50, 9:20 (also Fri-Sun, 1:40). Sexy Beast Fri-Tues, 3, 5:15, 7:30, 9:40 (also Fri-Sun, 12:50). With a Friend Like Harry Wed-Thurs, 4:15, 6:45, 9:20.

Berkeley area

ACT I AND II 𝅘𝅥𝅮 **P** Center/Shattuck, Berk. 843-3456. Bride of the Wind Wed-Thurs, 7:15, 9:45. Sexy Beast Fri-Tues, 7:15, 9:45 (also Fri-Sun, 2:30, 5). With a Friend Like Harry 7, 9:30 (also Fri-Sun, 2, 4:30).

ALBANY ♿ 𝅘𝅥𝅮 1115 Solano, Albany. 843-3456. The Anniversary Party Fri-Tues, 6:45, 9 (also Fri-Sun, 1:45, 4:15) The Golden Bowl Wed-Thurs, 6:45. The Man Who Cried Wed-Thurs, 9. Road Home 6:30, 8:45 (also Fri-Sun, 1:30, 4).

CALIFORNIA 𝅘𝅥𝅮 **P** Kittredge/Shattuck, Berk. 843-3456. Amores perros 5, 8:30 (also Sat-Sun, 1:30). Bride of the Wind Fri-Tues, 4:45, 9:30. Crouching Tiger, Hidden Dragon Wed-Thurs, 1:45, 4:15, 7, 9:30; Fri-Tues, 7 (also Sat-Sun, 2). Pearl Harbor 4:30, 8:15 (also Sat-Sun, 1).

ELMWOOD 2966 College, Berk. 649-0530. Before Night Ealls Wed-Thurs, 4:30, 9:20. The Circle Wed-Thurs, 2:30, 7:15; Fri-Tues, 3:30, 7:30. The Dish Wed-Thurs, 2:45, 7:20. Himalaya Fri-Tues, 2:45, 5, 7:15, 9:25. O Brother, Where Art Thou? Wed-Thurs, 5, 9:30; Fri-Tues, 1:45, 6:50. Pollock Wed-Thurs, 2, 7; Fri-Tues, 1:15, 5:10, 9:15. Traffic Wed-Thurs, 4:10, 9:15; Fri-Tues, 4, 9.

EMERY BAY ♿ 𝅘𝅥𝅮 **P** 6330 Christie, Emeryville. 420-0107. Call for times. The Animal, Atlantis, Dr. Dolittle 2 (starts Fri), Evolution, The Fast and the Furious (starts Fri), Lara Croft: Tomb Raider, Moulin Rouge, Pearl Harbor, Shrek, Swordfish, What's the Worst That Could Happen?

OAKS ♿ 𝅘𝅥𝅮 1875 Solano, Berk. 526-1836. Dr. Dolittle 2 (starts Fri) 1, 3, 5, 7, 9. Evolution Fri-Tues, 1:20, 3:20, 5:20, 7:20, 9:20. Himalaya Wed-Thurs, 7:15, 9:30. A Knight's Tale Wed-Thurs, 9. What's the Worst That Could Happen? Wed-Thurs, 7.

ORINOA ♿ 𝅘𝅥𝅮 4Orinda Theater Square, Orinda. 254-9060. Dr. Dolittle 2 (starts Fri) 12:15, 2:30, 5, 7:15, 9:15. Evolution Wed-Thurs, 4:30, 7, 9:30. Shrek 4, 6, 8, 10 (also Fri-Tues, noon, 2). With a Friend Like Harry 3:45, 6:30, 9 (also Fri-Tues, 1).

SHATTUCK CINEMAS ♿ 𝅘𝅥𝅮 2230 Shattuck, Berk. 843-3456. The Animal 1, 3:10, 5:15, 7:20, 9:25. Atlantis 1:15, 2:30, 3:30, 4:45, 5:45, 7, 8, 9:10, 10:10 (Fri-Tues, 6:55 and 9:15 shows replace 7 and 9:10 shows; Sun-Tues, no 10:10 show). Big Eden Wed-Thurs, 1:45, 4:25, 7:05, 9:40; Fri-Tues, 1:30, 7:05. Divided We Eall Fri-Tues, 1:35, 4:20, 7, 9:40. Keep the River on Your Right 2:20, 4:35, 6:55, 9:05 (Fri-Tues, 6:45 show replaces 6:55 show). Memento 1:40, 4:20, 6:50, 9:15. The Mummy Returns Wed-Thurs, 1:10, 4, 6:45, 9:45; Fri-Tues, 4:10, 9:35. Songcatcher (starts Fri) 2:15, 4:50, 7:15, 9:45. The Tailor of Panama Wed-Thurs, 2:15, 4:40, 7, 9:35. Time and Tide (starts Eri) 2, 4:30, 7:10, 9:30. Under the Sand 1:05, 3:15, 5:25, 7:40, 9:55.

UA BERKELEY 𝅘𝅥𝅮 2274 Shattuck, Berk. 843-1487. Call for times. Bridget Jones's Diary, Evolution, The East and the Furious (starts Fri), Lara Croft: Tomb Raider, Moulin Rouge, Shrek, Swordfish. ❖





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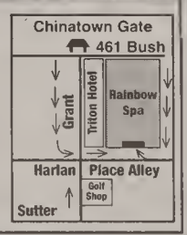
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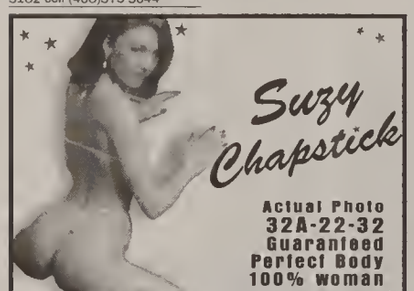
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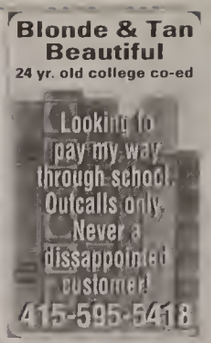
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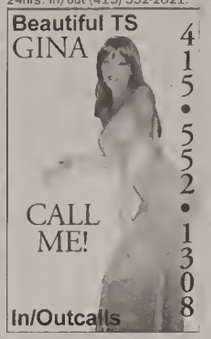
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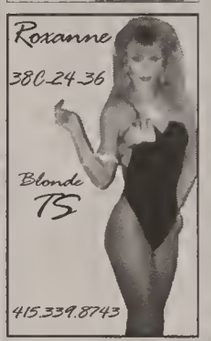




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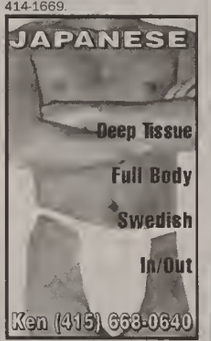
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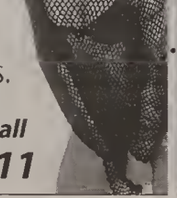
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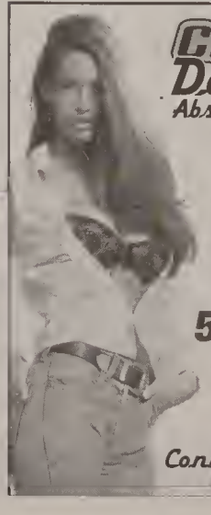
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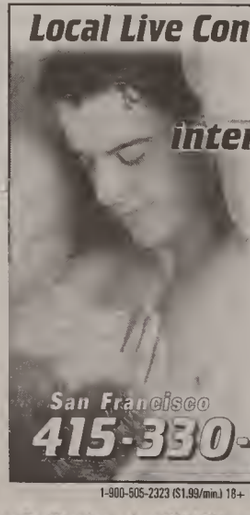
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Pretty, petite SWF, 45, youthful, fun-loving. Seeks LTR with employed SWM, N/S, 46+. Must have full head of hair or sense of humor. Common interests: Jazz, classic film, theater, fine art, cooking, travel, and anything French. ☎1428

EXOTIC SEMIASIAN
Pretty, fit, fun, humorous, happy, sane, successful, athletic, traveled, adventurous, balanced woman, successful business, with no baggage, vices, or STDs, seeking similar med-tall SWM 38-48, open-minded LTR. ☎1442

SEEKING
SAF, 42, seeks classical musician who loves Chopin for possible committed, long-term relationship. ☎1875

SEXY TRIPLE DS...WANNA TASTE?
8F, 5'2", 145lbs, 44DDD, 29-38, beautiful chocolate skinned female, seeks financially generous, sexy, older male, any race, for massage and tasty pleasures. What's your fantasy? ☎9665

BEAUTIFUL INSIDE AND OUT
SJF, 38, physician, with intelligent wise mind, curvy body, soulful blue eyes. Seeking tall, playful, responsible, honest mensch, with a heart of gold, for love, commitment and family. I enjoy meditation, hiking, reading, theater, music, conversations, intimacy. ☎1391

REJUVENATING AND SPONTANEOUS
Are you looking for that intelligent, young-lady that you could spend some wonderful quality time with, and enjoys some nice romantic times? I'm 5'5", 120lbs, very playful and looking for professional, mature man who can appreciate and open-minded woman. ☎1846

Sexy Beast Loose
come and get me stud.... meet me on the corner of Hampshire and Mariposa.

NEW TO THE AREA
Attractive, red-headed medical student, 27, visiting for the summer, seeks intelligent, funny, compassionate man to see the city with: clubs, restaurants, hikes. Just show me! ☎1849

REDHEAD
Creative, bright, witty SJF 38, with beautiful curls, enjoys art, reading, films, travel. Seeking warm, intelligent, happy SJM, 38+, for garage sales, dining, films, more. ☎1813

FITNESS FAN
Petite SF seeks exercise partner, 25-35. Have fun, keep fit together. Any race! ☎1823



LOOKING FOR YOU
Seeking SWM, 30-40, employed, goatee, with Harley. College education, flower garden, cats a plus. Enjoys literature, music, cooking, baseball. S.F./Daly City/Pacifica only. No criminal record! ☎1825

FRIEND, LOVER, PARTNER
Attractive, easygoing, relaxed WF, 41, no children, occasional smoker, seeks man, 50-60, with intelligence, character, and passion for life. ☎1788

FULL-FIGURED PARTY GIRL
Cute, hard-working college student, social butterfly, 20, loves to party, shopping, museums, and coffee houses. Seeking secure, mature man, 20-26. ☎1789

LOOKING FOR ADVENTURE
SM, 33, 5'10", 215lbs, seeks down-to-earth, fun-loving woman with a wild side, for friendship first. ☎1786

LONG LEGS, COLD HANDS, WARM...
heart. SWF, 35+, mad scientist by day, loves live music (jazz, metal, classical), film, the arts in general, and healthy lifestyle. Seeking SM, late-20s to early-50s, with similar interests. ☎1800

HI!
SWF seeking a nice, handsome man. I'm into music, metaphysics, big smiles, and spiritual values. Let's share 2001 together. ☎1255

STRIP TEASE
8eautiful 8razilian woman, long hair, green eyes, beautiful body, seeks male for private strip tease only. ☎1750

FRIENDS TO BEGIN
Beautiful S8F with nice shape and creative mind seeks handsome SM, 35-48, for summer fun, concerts, travel, sports. ☎1768

SEEKING GENEROUS GENTLEMAN
Sexy, petite, honest, independent, educated, classy, fun brunette, 26, new to the city, seeks generous, respectable, tall, fit, handsome, professional gentleman who can appreciate casual dating, fine dining, good conversation. ☎1749

HUMDROUS INTELLECTUAL
Vivacious creative writer/author, with beautiful eyes and high ideals, seeks LTR with man, 45-54. My interests include art, film, progressive politics, literature and law. I'm also a health care activist. ☎8269

AVERAGE HOT CHICK
SF, 33, just turned single, seeks tall, skinny, pale, muscle-less artist type with sense of humor to discover new bars and cafes. ☎1719

LOVE IS WHAT I WANT
SWF, 18, 5'7", 140lbs, wants a new life. Seeking honest, open-minded, kind-hearted SWM, 18-29, for friendship, possible LTR. ☎1209

WHERE IS MY BEST FRIEND?
Seeking reasonable, feminist-friendly dude. SWF, 38, 5'2", 125lbs, cute, tranquil engineer, likes nightclubs, dancing, hiking, television, movies. ☎1705

RUBENESQUE BABE
Adventurous, smart, creative, mildly insane, undercover bad girl, DWPF, 30s, seeks stable dude, professional male, 27-40, into rock 'n roll, art, pop culture, cooking, kinky sex, outdoor fun, for friendship, possible LTR. ☎1707

SUGAR 'N SPICE WANTS HDNEY
East 8ay, sweet, intelligent, financially secure beauty seeks professional 50-65 culturally diverse, with social interests and similar qualities. ☎6989

CLASSICAL MUSICIAN...
seeks kindred soul for chamber music, friendship, and possibly more. ☎1196

SEXY, SINGLE MOCHA
8F, 20, 5'3", 44F-28-37, enjoys candlelit romantic evenings, followed with strawberries and whipped cream. Seeking 8/WPM, 28-40, for possible LTR. ☎1660

RING MY BELL
Luscious, large, amazing, intelligent beauty seeks a partner for love and enjoying life. Our lives are great. Together, we'd be spectacular! ☎8835

RDSE DN MY PILLOW,...
cuddled in bed, brisk walks, conversations. Fun, spirit not dead. Spirited 49 year-old redhead seeking her shining star. ☎1651

EXOTIC SEMIASIAN
No baggage, vices, STDs. Pretty, fit, fun, humorous, happy, sane, athletic, traveled, adventurous, balanced, successful business-woman seeks similar medium-tall SWM, 38-50, for open-minded LTR. ☎1654

EMPHASIS-PASSION
Pretty, petite, educated, athletic, slender SJF, 44, brunette, beautiful eyes/legs, seeks emotional, intellectual/physical intimacy, with well-educated, athletic SWM, 40s, loves nature/art, committed romance, family. ☎8321

See Fox Searchlight's Sexy Beast
8e the first UK gangster on your block to win passes..... see movie section.

SINGLE AND SEXY
Curious, independent, open-minded, pretty Latin SF, 27, 5'6", 125lbs, in great shape seeks intelligent, cute, sweet, laid-back fit SWM, 30-38. ☎1647

ATTRACTIVE, INTELLIGENT...
witty, scintillating WF, 48, 5'4", slim, redhead, enjoys music, dancing, and traveling. Seeking handsome, thoughtful, intelligent man with similar interests. ☎1622

EDUCATED
Female, 39, educated, sincere, passionate, and no children, seeks WPM, 50-60, N/S, successful, loving, caring, and faithful, for LTR/possible marriage. ☎7797

CREATIVE, EXUBERANT GAL
Intelligent DWF, 29, 5'4", red/green, seeks similar S/DWJM, 30-40, for friendship, possibly more. ☎1559

LOOKING FOR YOU
Slim, educated, attractive SWPF, blonde/blue, N/S, N/Drugs, seeks financially/emotionally secure SWPM, 55-65, N/S, N/Drugs, for a friendship first, possible LTR. ☎1564

MUSIC & DANCE
Tall, medium-built, fair-complected single mom, 43, dark wavy/hazel, enjoys live music, singing, biking, street fairs. Seeking honest, open, social, communicative, fun-loving man. ☎1575

ALDNE MUCH TOO OFTEN?
Ladies 30-55. Looking for friendly movie-goers, play go-ers, who enjoy all types of music, occasional out-door walks, bike rides, and welcome hearty conversations, brunch sunday ok? for more information call. ☎1566

ALL HAIL THE QUEEN
Regal, voluptuous, witty, statuesque, bright, sensual, erotic, spiritual, adventurous, Nubian beauty. Seeking royal counterpart: 35+, 6'+, muscular, dark, handsome, honest, sexy, emotionally/financially stable, loving, goal-oriented. ☎1529

NEW TO THE AREA!!
Tall, thin SWF, 24, black hair, tattoos, enjoys indie, punk rock, shows, movies. Seeking SM, 23-30, for possible LTR. Someone lead me to the rock-n-roll! ☎1455

SCANDINAVIAN BLONDE
Tall, attractive woman, mid-50s, seeks 180 degree relationship with charming, educated, attractive S8M, 48-60, H/W proportionate. Please be alive, creative, highly sexual, for possible LTR. ☎1464

DESPERATELY SEEKING
Attractive, semi-materialistic SWF seeks attractive, honest SWM, early-30s to mid-40s, who loves animals, for a friendship first and possible LTR. ☎1468

WOMAN NEEDS A MAN
Seeking attention from Oriental man who is liberal, passionate, humble, loving, kind, caring and sincere-at-heart. Age is not a concern. ☎1473

DESIRABLE
Affectionate, widowed WF, senior, good sense of humor, likes country music, cards, dining, traveling, sports. Seeking honest, truthful, sincere gentleman for relationship. ☎1438



EAT ME ALIVE
Serve me. 8lack, big, beautiful woman, college student, big ass Goddess wants submissive, generous, hungry W/AM, 21-75. To body massage me, and oral service. ☎9949

CUTE ASIAN
SAPF, 53, 104lbs, seeks SWM, 49-57, to share real oceans and rolling black outs. Leave me some information about you! ☎9456

SAN JOSE TO MONTEREY
5/12 on business? Thank you for returning me safely...I apologize for seeming uninterested. We will always have the Muckey Duck! ☎1621

SEEKING ROMANTIC DANCE PARTNER
Emotionally comfortable, physically attractive, sweet natured PF, 40, 5'4", mature, affectionate, loves dancing, traveling, fine food, film, music, books, exploring new ideas, cultural events. Looking for loving man, with similar values and interests, for best of friends and dance companion. ☎1580

LIFE'S ADVENTURES
Sexy, smart, strong, successful S8F, 5'5", 126lbs, adventurous, athletic, fun, spiritual, stylish (Bebe or 8auer), well-traveled, addiction-free, great communicator, into salsa/jazz, cooking, great food. Seeking same in a tall, dark, and handsome package, 32-42. Race open. ☎9854

SMART, SEXY, SINGLE
WF, 41, blond with big blue eyes, no pretentious, pseudo-intellectuals please. No drugs. Smoke? Absolutely. ☎1525

SEEKING IN MARIN
Nice, quiet, a little shy S8F, 5'7", N/D, N/drugs. N/S, enjoys romantic movies, easy listening music, autobiographies, no plans for kids. Seeking a trustworthy, caring, honest, special friend, 34-50, in Marin County. No drugs, no heavy alcohol. ☎1512

ASIAN MERMAID SEEKS AQUAMAN
Sensual mermaid, 53, looks 43, feels 30s, 105lbs, cute, world traveled, professional, master's degree, seeks SWM, 48-58, swinging companion, for friendship, monogamy, marriage by the ocean? Let's hang out this weekend. ☎1003

YES AND KNOW
SWF, 31. All you know about me is that I'm adventurous, bright, passionate, and love laughing and learning. All I know about you is that you're curious enough to read this ad. Let's talk and learn more. ☎9889

GOLF PARTNER WANTED
SWPF, 5', 120lbs, seeks honest, loving, attractive SM, age unimportant, for golfing, dating, friendship first, possible LTR. ☎1449

Beasties Sexiest
get your movie passes every week in the SFBG... look toward the back of the paper.

BROWN EYES, BROWN LEGS
Tan Catholic, 24, seeks athletic, attractive, educated racially sensitive, intelligent, religious Democrat, 24-30, N/S, for intellectual discussion, outdoors. Race open. ☎1424

HOT LATIN BABE
Young Latin girl, 19, seeks nice, adventurous, open-minded, financially secure gentleman with a youthful spirit, who would like to pamper and spoil me. ☎1414

GOT A SEXY SMILE?
8ig, beautiful, ebony lady, 27, interested in meeting sexy, fun guy, race unimportant. Sense of humor is a must. ☎1409

MARVELOUS, MID LIFE, SWEETHEART
Looking for same. Very attractive, slender, humorous, honest, playful, loving and lovable, for real SWF, Youngish 50, 5'4", enjoys home, walks, outdoors, conversation, laughing, antiques, music, movies and honesty. Seeking LTR with same in a SWM, over 5'7". ☎8327

EURO-LATIN LADY...
blonde hair, average height and weight, looking for a man with minority background, preferably around 60. Acceptance and flexibility appreciated. ☎1384

YES! DK
SWPF, sweet and romantic. You: SWM, nice and warm, just as you are. Let's discover each other for a long-term relationship and more. Kids ok. ☎1396

CAPRICORN
8eautiful, intelligent, sexy SWF, 38, seeks tall S8M, 39-50, spiritually aware, good lover, looking for special someone to share life/soulmate. ☎9871

EBONY BEAUTY
Sophisticated former model in Sacramento seeks a unique, mutually beneficial relationship with a very successful gentleman, 50-60. ☎1348

FOR THE MAN WHO WANTS IT ALL
Very attractive, intelligent, interesting, sexy, fit, fun, playful, diverse, and open-minded SPF, seeks very handsome, tall SPM, with similar attributes, between the ages of 36-43. ☎1354

men seeking women

A GREAT CATCH
Affluent, attractive, athletic SWM, 6', 185lbs, 39, seeks smart and sexy best friend/lover, 27-37 for marriage/family. N/S, please no kids yet. ☎7798

CAN YOU RIDE THE HARLEY?
Educated SWM, 30, seeks special girl who knows how to have fun on my Harley. Will respond to all inquires so don't be shy. ☎1903

SEEING IS BELIEVING
SWJM, 23, 5'11", 155lbs, brown/blue, enjoys concerts, clubs, travel, skiing. Seeking SF to spoil for LTR. ☎1904

YOUNG MAN SEEKS OLDER WOMAN
Tall, dark, sexy, stocky, sweet, long-haired gentleman, 36, looks 20s, sense of humor, enjoys movies, music. ☎1907

COMPANIONSHIP
Decent, intelligent, good-looking, healthy, warm-hearted SPM, 43 seeks decent woman with social interests for companionship, dining, movies, ball games, ocean. ☎1917

ADVENTUROUS TRAVELER?
Young, athletic SWM, 56, with a custom camping van for full-time travel: USA, Canada, Mexico. See the natural, beautiful, wonders of our world at a slow steady speed. Share. LTR. ☎1906

LOOKING
Attractive, humorous, intelligent SWM 50, enjoys outdoors, films, progressive politics, food, and good conversation. Looking for woman, 40-52, for LTR. ☎9812

READY TO SHARE
Muscular, fit, attractive SM. 41, 5'10", 180lbs, brown/green, H/W proportionate, father, enjoys playing guitar, song-writing, movies. Seeking SF for casual relationship first. ☎1522

SERIOUS SOUL WORK
Seeking a life partner for a calm, tender relationship based on emotional, spiritual, sexual exploration, fun, dance, good food, family, and community. ☎7952

RESPECTFUL
SM, 20, 5'6", 158lbs, tattoos, likes sports, shooting pool, bowling. Seeking outgoing, adventurous, exciting SF for dating. ☎1147

LOOKING FOR GOOD FRIEND
AM, 28, occasional smoker, no children, seeks female, 18-40, for movie theaters, dancing, swimming, chatting, and friendship. ☎1886

I MDVE AND DANCE AND HOPE
Shy, educated male, 32, N/S, no children, enjoys dance clubs, cafes, museums, and bars. Seeking a woman to share these activities. ☎1887

SINGLE GUITAR PLAYER
WM, 30, 6'2", brown/brown, enjoys guitars, concerts, music, movies, outdoors, nice dinners, and boating in the 8ay. Seeking SF, 18-35, who enjoys the same. ☎1892

ROMANTIC SEEKS SAME
Very romantic DWM, early 50s, enjoys traveling, food, movies, plays. Seeking slim, open-minded SAF, 30-45, N/S, no STDs, for LTR. ☎1894

CLEAN, SOBER, FIT,...
active SWM, 50, 5'10", seeks similar woman for tennis, bicycle rides, good food, long talks, loud laughter. ☎1895

JAPANESE LADY?
Warm and imaginative gentleman, 40, who speaks Japanese, seeks friendly lady friend for friendship and more. ☎1898

INTERESTING, SPIRITUAL,...
reflective blue-eyed blond professional foreigner, 40, seeks nurturing, appealing Latin American, European or Japanese woman, 20s-30s, for possible passionate encounters, LTR...? ☎1899

FRENCH OR LATIN...
lady desired by imaginative, sensitive, foreign gentleman, 41, blue eyes, intuitive, pisces, intelligent, passionate. ☎1900

UBIK SEEKS VALIS
SWM, 33, seeks SF, 26-33, to take time out for fun before the robot holocaust destroys us all. 8onus points for fans of IDM, MST3K. ☎1901

INTENSE FUN...
Verbal and physical with genuinely caring, considerate lover. Friendship and fun without strings, cute, clean-cut, slim WPM, seeks lively long-haired, slim female, 20s-30s. ☎1462

WARM, INSIGHTFUL
Attractive, easy-going, open minded vegetarian, health-conscious SWM, mid-40s. Enjoys reading, current events, ethnic restaurants, good conversation and personal growth. Seeking like-minded female with sense of humor for companionship. ☎1882

PROGRESSIVE & WELL-TRAVELED
SWM, 42, polyglot (Dansk, Espanol, Portuguese), lives in Stockton (relocatable) seeks weekend companion for hiking, concerts, dancing, restaurants, picnics, cycling, swimming, movies, travel, perhaps more. ☎1881

SIM SEEKS GODDESS...
to worship—who's born in the year of the tiger/horse/hare on 31st day of the month. Good fortune, good sex, and happy hearts. ☎1068

LET'S GD DUT
SM, 27, 5'10", 195lbs, funny, good-looking, intelligent, seeks kind-hearted, attractive SF for dancing, good times, maybe more. ☎1897

TRAVEL THE WORLD
Accomplished architect SWM, 56, seeks SF muse to share eccentric, eclectic travel. My primary goals are to have fun and to find retirement location. Only prerequisites are not being a tounst, no cold climates, having an up-beat attitude, and flexible schedule. Let's talk soon! ☎1878

ROMANCE, ADVENTURDUS
Romantic, adventurous SM, 45, 5'11", 160lbs, light brown/blue, moustache, slim build, loves animals. Seeking outgoing, understanding, compassionate, open-minded SF with similar interests. Communication is important. ☎1382

WANTED: MATURE WDMEN
Erotic, sensuous, fun man, 6'4", 235lbs, brown/blue, athletic build, seeks older, mature woman who need affection and attention. Please be spontaneous, outgoing, nasty, kinky. ☎9556

HAPPY TAXI DRIVER
SWM. 3S, 6'2", 300lbs. brown/blue, enjoys movies, dining out, playing pool. Seeking open-minded, fun-loving SF, 20-30. ☎1S13

ISN'T LIFE AN ADVENTURE?
Slender, East Indian SM, 27, S'8", loves the bay area, the cultural scene, seeks fun-loving female, 20-27, for friendship and possibly more. ☎1876

PLACERVILLE TO POLLOCN
Short, sweet, soft, feminine, secure lady sought by SWM, 40, S'9", 210lbs, handsome, with husky build, dirty blond/blue, for LTR. Enjoys hiking, biking, barbecues, motorcycling. ☎1877

SANTA ROSA AREA
Well-built, Christian SWPM, SS, 6', enjoys camping, long walks. Seeking SF for LTR or marnage. ☎1888

A CHANCE MEETING
This is an excellent way for singles to meet. Widowed WM, SOs, 6'1", seeks emotionally available, affectionate SWF, 48-S8, dating, LTR. Let's meet for coffee. ☎81S4

ASIAN LADY!
SWPM, 4S, non-smoker, sincere, successful, intelligent, generous, affectionate, tall, fun, seeks sweet, smart, attractive, fun, positive SAF for sharing outdoor activities, travel, film. ☎1058

THE DOCTOR SEEKS ROMANA
SWM, 20s, seeks fun, educated Whovian, 20s, for time travel and other adventures. ☎1S41

AFFLUENT BUSINESSMAN
Handsome male, seeks playmate, 18-3S, to spoil. ☎1548

DOWN FDR ANYTHING
Filipino SM, 27, S'6", 14SIbs, seeks female for casual dating. Should be up do doing anything. ☎1864

ARTS APPRECIATING NICE GUY
Friendly, nice-looking, tall, thoughtful designer. Smart, humorous, sometimes clueless, enjoys the outdoors hiking, music, movies, museums, dogs and lots more. Seeking pretty, trim, bright female, 30s to early 40s, with simllar interests. Kids ok. ☎6411

SEEK FILIPINA FUNMATE
Very cute, sexy, smart OWM, SO, looks 40, 6'1", 185lbs, muscular, blond/blue, N/S, seeking a woman for LTR. ☎13S3

LOOKIN' FOR FUN
You: busty, erotic, fit, fun, uninhibited, female, any age, desiring friendship, intimacy, LTR. Me: athletic SWM, homeowner with pool, 6 cars. Marin County. ☎1S49

SUGAR MAGNDLIA WANTED
SM, 28, recently relocated from Chicago, enjoys concerts, jam bands, travel. Seeking SWF, 22-30, with similar Interests. ☎1863

I'LL MANE YOU LAUGH
Well-educated, well-traveled SWM, 31, ex-river guide, former professional chef, ready to find a woman who captures my attention. ☎1834

LET'S MEET FOR COFFEE
College-educated SAM, 26, enjoys quiet evenings at home. Seeking SF for friendship first. ☎1837

ALL AROUND GREAT GUY
I'm all that and more. Oecent, honest SAPM, 39, 6', heart-of-gold, great sense of humor, with a desire to meet a wonderful, inspiring woman. ☎1840

SEEKING FAMILY-ORIENTED FEMALE
Fun-loving, financially secure attorney, early 40s, seeks relationship with someone who enjoys children and travel. ☎1271

HOT BLACK SEEKS...
different race hot, above average, attractive, fit, safe female, 30+. Decent, mature, intelligent, considerate, good-looking, slender, energetic BM, 40, 5'11", 205lbs. ☎1827

TALES OF THE CITY
Quiet, laid-back Native American male, 33, likes tropical travel, computers, dinlng out, movies, romance. Seeking female, 18-60, for friendship, maybe more. ☎1814

SMART AND SEXY
Adventurous SWM, S'1!", 185lbs, dark brown/hazel, college educated, enjoys movies, chess, sports, having fun, swimming. Seeking outgoing, fun, down-to-earth lady, friendship first, hopefully LTR. ☎1830

TAKE A CHANCE
Respond to this ad. Healthy, attractive GAM, 41, seeks healthy GWM, 35-4S, to share life, dinners, foreign film, travel. ☎1824

SEEKING MEXICAN GUY
Good-looking white guy, not into gay scene, seeks Mexican guy, 30+, good-looking. Me: 40, S'10", HIV-. Let's have sex or get to know each other. ☎1810

SEEKING SINGLE FEMALE
SBM, 6'2", athletic and always smiling, seeks SF, race open. Prepare to dance, romance and enhance each other's lives. Let's meet. ☎1811



Respond to a Connections Ad!

$1.99/minute, 18+

Respond from home:
1-900-328-0133

Respond by credit card:
1-877-337-3292

LOOKING FOR LOVE
Good-looking SWM, 38, 6'3", 200lbs, blond/blue, enjoys camping, horseback riding, fishing. Seeking SF for friendship first, possible long term relationship. ☎1784

INTERESTING IN SPORTS? NEALTH?
Nutrition? SM, 39, 5'10", athletic build, N/S, N/O, seeks lady, with these interests, for dinner, movies, walks, LTR. ☎1740

TUXEDO&JEANS, LEATHER&LACE
Classy SWM 42, tall, blonde, handsome, fit, secure, seeks sassy beauty, 28-38, for morning tea, afternoon delight, wine country evenings and constellations at night romance awaits-take a chance! ☎1747

OISCREET ENCOUNTERS
SHM, 31, S'S", 170lbs, brown/brown, loves adult movies. Seeking attractive SF for wild times. ☎1763

SINGLE AND ALDNE
SM, 2S, 6', 5'11", brown/brown, receptionist, enjoys beaches, movies, walks. Seeking understanding SF with sense of humor, for relationship. ☎1765

GOOD-LOOKING DOCTOR
Musical, scrabble fan, hiker, polyglot, mycophile, S'11", 16SIbs, needs healthy, creative, physically, attractive, imaginative, intelligent San Francisco woman, 40s, to form a loving union. ☎17SS

SEEKING BUSTY FEMALE
Italian WM, 47, San Francisco homeowner, seeks busty, plump WF, under 200lbs. Long hair a plus. ☎17S2

WORLDLY, SPIRITUAL...
Liberal SWF desired, LTR. Me: British-accented, goddess-centric, agnostic buddhist, into yoga, tantra, intellectual polyglot globe trotter, 30s, PhO, slim, olive-complected, mediterranean-looking, handsome, East Indian prince. ☎8306

SCORPIO FUN
SM, S2, gray/brown, moustache, enjoys movies, travel, hiking, sports, reading, outdoors. Seeking SF. ☎1756

SENSUAL?
College-educated, very good-looking SWM, 47, S'7", 12SIbs, occasional smoker, grown children, seeks SF, 35-66. ☎1739

YOU ARE...
shy, introverted, but strong. You like very intelligent men. Few could understand your heart totally. Sometimes you feel so lost. Let's work together. ☎17S9

SEEKING SPORTS-MINDED PERSON
SM, 44, enjoys movies, books, dancing, sports. Seeking SF with similar interests. ☎1761

DON'T BREAK MY HEART
Filipino SM, 2S, no kids, new to town, seeks SF for friendship first, possible LTR. ☎1742

SMART & SEXY
Separated, college-educated AM, 30, 5'8", medium build, enjoys working out. Seeking AF. ☎1754

SOMEWHERE OUT THERE
Tanned SM, 22, 5'10", 180lbs, black/brown, enjoys sports, clubbing, movies. Seeking W/HF. ☎17S8

LOOKING FOR ADVENTURE
SM, 42, seeks adventurous woman for fun, wine country, fisherman's wharf, tennis, golf. ☎1760

EXCEPTIONAL
Oecent, intelligent, professional, good-looking, sensitive, healthy, warm-hearted, trim WM, youngish S7, S' 10", seeks pretty woman, 40-48, culturally diverse, with social interests and similar qualities. ☎1319

RELATIONSHIP WANTED
Athletic, handsome, blue-eyed SWPM, S4, businessman, S'7", 1SOlbs, lives on peninsula. Seeking slender female, 40s, for dating. ☎1738

PISCES/ARIES GUY
Modest, affectionate, attractive, left-handed SWM, 36, 6'2", 20Slbs, brown/blue, seeks astrologically compatible woman, 35-4S. ☎8647

SPIRITUAL EUROPEAN
Smart, sensitive, sincere, funny, tall, fit, handsome SWM, 37. Seeks brown eyed beauty, SF, any race please, for fun, romance, great conversation. ☎1180

WHO'S OUT THERE?
Russian/Puerto Rican male, 27, S'11", 160lbs, enjoys movies, blues/jazz music. Seeking a woman for casual dating. ☎173S

ARE YOU POSITIVE?
Attractive, professional SWM, mid 30s, seeks attractive, professional, intelligent, independent, emotionally secure, financially stable, HIV+, discreet female, for friendship, possible LTR. ☎1736

HOPELESSLY ROMANTIC

OWPM, 56, S'6", 170lbs, love medicine, love my daughters, love the blues, and I'd love to love you. Easygoing, kind, warm, sensual, playful, erotic, spiritual, solid. Seeking same in pretty girl next door type, 40-SO, medium build, fit. Let's! ☎1712

LEFTIST
Pro-feminist SWM, S3, spiritually progressive, energetic, upbeat, health care professional, loves music, dancing, exercise, outdoors, kids, political and other work, etc. Seeking leftist, feminist mate. ☎9904

MIGHT AS WELL BE DN MARS
SWM, 32, long black hair, new to area, enjoys clubs, beaches, city explonng, dining. Seeking outrageous, outgoing SPF undercover-bad-girl for rock-n-roll, crazy nights, possible LTR. ☎8814

LOOKING FOR LOVE
Fit SHM, 22, 5'9", 16SIbs, warehouse supervisor, enjoys working-out, movies, shooting pool, basketball. Seeking laid-back, fun-loving SF for friendship first. ☎1717

HANDSOME AND SLIM
Attractive, clean-cut, Italian SWM, 33, S'7". 1SSIbs, brown/blue, seeks lively, open-minded SW/HF, 20-30, for relationship. ☎1722

LOOKING FOR ADVENTURE
SWM seeks smart, trustworthy, beautiful SF, race unimportant, for friendship first, possible committed LTR. ☎9397

PLUS-SIZED WOMAN
Kind, understanding, romantic, San Francisco-born HM, S3, S'8", 17SIbs, seeks romantic affair with full-figured WF. ☎9901

ARE YOU SWEET AND SEXY?
College-educated AM, 2S, N/S, no children, seeks sweet and sexy female, 18-3S, who enjoys dancing and sports. ☎1702

EBONY SEEKS IVORY
Very attractive, passionate, affectionate BPF, home owner, seeks progressive, sophisticated, classy WM, 42-S4, S10"+, for romance, monogamy and more. ☎1701

INDEPENOENT GUY
Handsome SM, 28, 5'10", 160lbs, black/brown, musician, seeks smart, silly, honest, confident SF for good conversation and comfortable silences. ☎8940

TO LOVE IS TO LAUGH
Sincere, well-balanced but fun-loving, sometimes goofy SWM seeks intelligent, classy but slightly kooky woman with monogamous LTR goals. ☎9433

COMPANIONSHIP
Good-looking SWM, 46, S'10", 170lbs, seeks attractive SF, 30-SO, for companionship, dinner, movies, ball games, ocean excursions, possible LTR. ☎133B

Sexy Beast Loose
come and get me stud.... meet me on the corner of Hampshire and Mariposa.

FDR KEEPS
Fun, active, responsible SWM, 38, smoker, with loyalty like granite. Seeking honest SF, 18-4S, for friendship first, possible committed relationship. ☎1664

COFFEE SOMETIME?
Handsome, kind, caring SWM, 40, enjoys art, science, good coffee, dancing, day hiking, warm cha siu baau. Seeking honest SF, 35-4S, for friendship. possible LTR. ☎1668

ITALIAN SALSA LOVER
SWPM, 39, N/S, speaks Italian, Spanish, English, enjoys travel. Seeking pretty, sensual SF, 18-45, for friendship first, possible LTR. ☎1699

SEXY, SMART SURGEON
4S year-old, sweet, easygoing, fun-loving man, 5'7", 17Slbs, good-looking, funny, open-minded. Seeking fit, sexy, Asian/Caucasian lady. 25-40. ☎1698

TRUCKER
SM, 54, 5'9", 178SIbs, brown/hazel, full beard, likes outdoor activities, motorcycles, panning for gold. Seeking outdoorsy, lady who loves travel with her guy. ☎1663

GIVE ME A CALL
Athletic SM, 36, 6 , 1SOlbs, brown/brown, seeks, slim, athletic, attractive, sweet, sexy woman for friendship first ☎1679

COME AND GET ME
S8M, 28, occasional smoker, father, searching for a true SF, 19-3S, who doesn't play games ☎16S6

FEEL LIKE A THIRD WHEEL?
Well-educated, marriage-minded SWM, 33, N/S, enjoys soccer, skiing, reading, volunteering. Seeking SF, 25-38. ☎16S7

LOVE IS JUST A 4 LETTER WORD
Easygoing, good natured SWM, mid SOs, enjoys tennis, swimming, mystery movies, driving up the beautiful Oregon coast. Seeking similar female, 40s-SOs, S'S'6", for dating. Spend these terrific moments with me. ☎9710

NATURE LOVER
Playful, spirttual, intelligent Capi-Sag, 30, S'6", seeks sensual Scorpio, lover, 22-33, with interests in Healing arts, natural living, astrology, languages, and hiking. Somoma county. ☎1644

TAKE IT EASY
Mellow. educated SPM, 4S, S'11", 230lbs, enjoys sports, dining, movies, television, relaxing at home. Seeking SPM, 30-40, with similar interests. ☎16S9

THE RIGHT WOMAN?
Fun-loving SHM, 43, 5'S". 130lbs, black/black, business-owner, father of two, enjoys dining, movies, parks. Seeking petite, kind SF for romantic relationship. ☎16S3

BALANCING WORK,...
spirit, health through emotional healing, art, social justice. Short, pale, handsome Chinese American man, 38, seeks kindred soulmate on like path. ☎1646

INTELLIGENT, HONEST,...
compassionate, energetic, funny, unpretentious, fit, liberal, individualistic, tender, self-employed Marin homeowner, 40s, seeks honest, smart, spirited, funny, slightly twisted, non-yuppie SWF for LTR. ☎16SS

WARM-HEARTED PHYSICIAN
Attractive, humorous, sensitive, considerate SWM, 33, S'8", 16Slbs. thick-brown/dark-brown seeks SF, companion and best friend to share fun, laughter, moonlight conversations, mountain walks. ☎94S9

LOOKING FOR A GIRLFRIENO
Shy, good-looking, slender SWM. 33, 6'4, romantic, creative, easy-going, seeks cute, slender, fun SF, 25-3S. ☎1642

Beasties Sexiest
get your movie passes every week in the SFBG... look toward the back of the paper.

NELLO
Educated separated WM, 34, S'9", brown/brown, average build, self-employed, seeks SF, for friendship, possible LTR. ☎181S

SMART AN SEXY
SWM, 5'8", 170lbs, dark blond/blue, seeks down=to-earth, easygoing woman, average build for companionship, possibly more. ☎1822

SWEET AND LOVING
Hello. Are you looking for a great guy to spend some time with? I am that guy! Fit, 30, hard-worker, honest, caring. Call me! ☎1826

LOONING FOR LDVE
Tall, loving SWPM, 4B, homeowner, hobby musician, (R&B) enjoys hiking, motorcycling, light camping, walking, health. Seeking slender, medium lady, who wants children. ☎8860

EXPLORER SEEKS EXPLORER
Passionate, intense, strong, affectionate, hopefully humorous WM, 49, occasional smoker, seeks a woman, 22-42, for a passionate, intense relationship. ☎1803

POETIC SPIRIT SEEKS...
Intimate friendship. Sexy SM, S'10", 170lbs, enjoys poetry slams, live music, movies, art, and writing haikus. Seeking fun, adventurous female, for friendship first. ☎1817

R U THE ONE
Seeking intelligent, psychologically aware SM, sense of humor, 40-SS, who loves animals and nature, for companionship, possible LTR. Me: 46, brown hair/blue eyes, educated, fit, liberal democrat, enjoys intellectual conversations and exploring the world. ☎1812

SUMMER WORSNIPPER
Shaken, not stirred. Tall, handsome, imaginative, passionate humanist, 38, mostly vegan, loves animals, music, and wine. Seeking busy, progressive PF, 25-4S, for LTR. Coffee first? ☎1787

SMART BLACK WOMAN...
sought by white guy, 39, 6', in good shape (hope you are too). Likes: good food and wine, hiking, baseball, music, travel, trying new things. ☎1796

BEHIND THE REDWOOD CURTAIN
SWAM, 43, professional, intelligent, very athletic, Humblest County, tan all over. Need I say more? ☎1799

COME IN
Fit SM, 38, 180lbs, brown/brown, seeks strong, witty, sensual SF for friendship first. ☎1801

LOONING FOR YDU
OWM, 62, S'6", writer, enjoys reading, travel, movies. Seeking intelligent, imaginative, attractive, independent woman with sense of humor and irony. Not into gurus, corporate culture. ☎1790

HANDSOME AND SINGLE
Tall, handsome OBM, slim, professional, educated, romantic, playful, sincere, open-minded, easy-going, seeks attractive, slender female for romance, social and outdoor activities, 4S+, race open. ☎1791

RETIRED NIPPY
Senior, over 63, young-at-heart, tall "progressive intellectual," seeks LTR with hip female who dreams about qualitative, romantic, adventurous, exciting, balanced living. ☎1793

BIG MAN
Fun SM seeks young, petite or thick, Latin or Filipina SF exciting friendship, possibly more. ☎1776

JULIET, WHERE ARE YDU?
Multiracial SM, 19, S'S", 160lbs, medium build, seeks sweet, sensual SF for friendship first, possible committed LTR. ☎177S



alt.sex.column
by andrea nemerson

Loners

Dear Andrea:
I'm 23, and I've never dated. I'd rather study (I want to be a psychiatrist) or play music than go on a date, which I think is a waste of time. I don't have any friends. I'm not comfortable being "cool" and "fun," whatever that means. Sometimes I'm lonely and wish I had a girl to cuddle with, but would she cheat on me? What if I get attached and she leaves me devastated? Tell me how often this happens — I have no experience whatsoever. I'm happy, though, that women find me attractive, although I never go out with them.

Love,
Loner

Dear Lone:
I'd be happy to support you in your solitude and celibacy if I believed for a second that you actually want to live this way. If you're satisfied with your lack of human contact, though, why bother telling me about it? I must assume you want help or you wouldn't have written.

As girlfriend hunting at this point is overly ambitious, start by making some nongirl friends. If you're worried about not being fun and cool enough, get some uncool friends. I'm not being facetious — dweebs have friends too. Join a string quartet or a study group or whatever. Once you learn to let your guard down around boy humans, you will find it easier to approach girl humans. I should also point out that most people (even cool people) are just as terrified of social and romantic failure as you are, but they go ahead and try it anyway. It's either that or end up living like, well, you.

I know I'm making it sound easier than it is, but it's my job to push you toward solving your problem. I'm not supposed to solve it for you or agree that it's awful but immutable. I'm also disinclined to supply you with statistics about unfaithful girlfriends; this would not be helpful. I've never seen any, anyway.

If trying to hang out with some other socially awkward guys proves too challenging for you, you're in trouble, and it's time to consider taking drugs. I don't mean doing a couple of bong hits before you leave the house, either. Look up social phobia and avoidant personality disorder in the Diagnostic and Statistical Manual of Mental Disorders *(mentalhelp.net/disorders/dsmcodes.htm). I'm not a shrink and can't diagnose, but* dude *— you have zero friends and can't ask a girl out because she might someday break your heart? Go see someone who can diagnose. A prescription for something like Paxil may follow. If you're planning to be a psychiatrist, you'll have to study psychopharmacology anyway. Consider it homework.*

Love,
Andrea

Dear Andrea:
It makes me furious that teenagers are having sex when I can't get laid to save my life. I'm 32 and have only had a few sexual experiences. It appears that my curvy but large frame turns men off, even though I have a "pretty face" and a great personality. The men who have seemed interested haven't been the sort I feel comfortable with: I do have standards. I found out that a friend of mine has never had sex at all, for the same reason. It doesn't help that we've both become introverted and fearful from years of rejection. So my question is this: how do a couple of virgins (or almost) in their 30s meet decent men for sex without weirding them out? Any insight would be welcome.

Love,
Lonely

Dear Lone:
I think you nailed it when you said that you two are becoming fearful, introverted, and surly. OK, you didn't say surly, but am I wrong? I know the part about nobody finding you attractive can't be true. I don't know about the romantic prospects of the hugely, morbidly obese, but "large, curvy" women — that is to say, regular fat chicks — get laid all the time. Prickly, pissed-off, large, curvy women do not. I'm not blaming you for your bad times, but honestly, an attitude adjustment couldn't hurt.

Get a copy of Hanne Blank's Big Big Love. *While I've never been convinced that larger people really need their own sex manual (people is people), Blank is sexy and smart, and her erotic self-confidence may prove contagious. Get some stylish clothes that really fit. No hideous tunics or black leggings, OK? If you don't know how to dance, learn. You wouldn't believe how many (decent) men like to watch a sexy woman shake that big thang, and dancing is a natural antidepressant, anyway. Next, you two get all dolled up and go to one of those "fat admirers" dances. You don't have to go home with anyone, but all the erotic attention will feel terrific. Then take your new, improved attitude out in the world and really pay attention to who's checking you out. Somebody is.*

Of course you have standards. You asked how to find men to have sex with, though, not to marry, and I'm telling you they're right in front of you.

Love,
Andrea ❖

A new, full-length, alt.sex.column appears at noon each Friday at www.sfbg.com. You can reach Andrea at alt.sex.column.com, Bay Guardian, *520 Hampshire St.,*

VACATION ALL YEAR
Happy, healthy, hedonistic older European entrepreneur, independent income, doesn't work, enjoys dancing, foreign tropical travels, fairs, festivals, entertaining friends, bored living alone. Seeking slender woman to have fun, pool resources, take vacations, smell the roses, enjoy life. ☎1631

LOOKING FOR...
dominant-minded adventuress. Tall, fit, handsome, intelligent, accomplished, LTR-minded, zany, creative OWPM, SO+, sense of humor, seeks bright, adventurous, slender PF, 40+. ☎1629

TOTAL FRENCH MASSAGE
Mature WM gives total French body massages to full-figured, mature woman for her release and pleasure. ☎89S3

POETIC TERRORIST
SWM, 28, artist, write, loves books, movies, instrumental music, travel. Seeking creative, down-to-earth girl, 18-28, for adventurous times, possible LTR. ☎123S

ART, BEER & JOHNNY HISPANIC
Thirty-something, would-be photographer/jewelry designer, Spanish/Cuban/American, but don't look it, occasional hard drinker. Looking for woman who doesn't act her age. Come drink, dance, and create with me. ☎1623

SET THE NIGHT ON FIRE
SM, 5'11", long black hair, pierc ings, tattoos, rock-n-roll musician, enjoys beach, concerts, club, city exploration. Seeking sexy, exotic semi-Asian piece of candy. ☎1618

MAN FOR ALL SEASONS
Light-skinned SM, 22, 5'5", 120lbs, blond/brown, enjoys clubs, parties, movies, fun. Seeking SF ☎1632

TALL DARK ATHLETIC
SM, 34, 175lbs, handsome, passionate, affectionate, successful fitness instructor. Loves to: laugh, go to movies, cook, travel. If you have similar views, call me! ☎1625

OUTDOORS MAN
Attractive SWM, 41, 5'10", 165lbs, brown/blue, medium build, enjoys hiking and nature, seeks attractive SF for fun, friendship and casual dating. ☎1627

SENSUAL
Tall SWM, 30s, seeks sexy lady, 28-40, who enjoys jazz, fine red wine, great fun. Please contact me. We will connect. ☎1628

YOGA-ART

Open, vital, fun-loving artist seeks to marry (eventually) a double beauty, compassionate yogini or similar. East Coast roots world traveling, children loving. ☎1630

PETITE TYPE B PERSONALITY
Looking for petite, dark-haired young lady, 30-40, to share after-work gallery receptions, traveling on my motor scooter. Me: 6', 175lbs. You: 5', about 100lbs. ☎1634

DARLING! HELP!
White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss hugs! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you! ☎9876

SANTA CRUZ-WANT FUN/FRIEND
SWM, 31, 5'8", light brown/brown, enjoys dining out, movies, and taking a drive. Seeking a woman for LTR. ☎1619

SEEK FUN WOMAN
Good-looking SWM, 5'8", 185lbs, blond/blue, nice body, enjoys, reading, the outdoors, long drives. Seeking open-minded, adventurous, playful, free-spirited SF. ☎1608

PALE, LARGE-SIZED,...
chubby, fat, voluptuous WF, any age, wanted by tall, handsome, Mediterranean WM, 29, green eyes. I am monogamous, considerate, and romantic. ☎8313

TASTEFULLY DONE SEX
Parties. Otherwise satyr man needs retired, not working woman for more sex. Woman friend needs alone time. Great chemistry is greater than gold. ☎1600

CUTE AND OUTGOING
Fun-loving, ambitious WM, 34, 5'11", 200lbs, business-owner, loves bicycling, exercising, people. Seeking quiet, exciting, fit, healthy SH/AF to stimulate my mind for casual relationship. ☎9890

YOUNG & SEXY
New to town. Ghanian man seeks woman for friendship first, possible LTR. All calls answered. ☎1S62

SURPRISE PACKAGE!

Look beyond the smart, sophisticated, successful, dependable professional on the outside, and you'll find a caring, passionate, and adventurous, man on the inside. Seeking emotional sharing, deep conversation and laughter. Emotionally stable and financially comfortable guy, looking for fit, confident, happy woman, 32-45 for friendship and possibly LTR. All messages answered-promise! ☎1S81

LATIN OR BLACK MAN
Attractive, athletic, sincere, romantic GWM, 37, 6', 185lbs, seeks stable, open, honest, fit, sensual G8/HM, 30-40, for possible LTR. ☎1919

MUST SEE TO APPRECIATE
Very attractive, athletic, Native American SM, 31, long hair, seeks serious friend to share good times. ☎9774

EAST BAY CURIOSITY
Straight WM, 44, 6', 198lbs, hardbody, built, masculine, equipped, seeks other straight, built well-equipped B/H/WM. East Bay, curious dudes, like me, preferred. ☎1031

HONEST, CHUBBY...
AM, 31, 5'4", 150lbs, seeks WM, 40-50, disease-free, looks not important. Just be honest. ☎1880

READY AND WILLING
Christian GWM, 28, 6'2", seeks down-to-earth male who doesn't do the club scene but wants friendship/relationship. ☎1885

SEEKING SEXY TS
SAM, 35, 5'11", 180lbs, seeks she-male transsexual, age open, for friendship, possible LTR. ☎1S6S

SENSE OF HUMOR
GWM, 32, 5'4", 205lbs, black/brown, great personality, sense of humor, enjoys music, drawing, tv, reading, movies, trivia, poetry. ☎1884

Sexy Beast Loose
come and get me stud.... meet me on the corner of Hampshire and Mariposa.

HEALTHY HIV+ SEEKS SAME

Fit, masculine GWM, 39, 5'11", 165lbs, enjoys reading, movies, theater, hiking, kayaking, REM, Sting, Chilli Peppers, Blues Traveler. Seeking slim, younger guy, non-smoker for relationship. ☎1737

GH PROFESSIONAL, 2S...
5'6", 132lbs, black/dark, light olive complexion, lean, in shape, enjoys movies, picnics, beaches, and Golden Gate park. Seeking male, 21-40. Love of tennis a+. ☎1708

CONTACT
Outgoing, caring, fun, artistic senior male who has lust for life, and is extremely sensual. Seeking Asian or latin male. East Bay preferable, daytime good. ☎171S

HANDSOME ARMENIAN
Good-looking, 42, 5'9", 160lbs, light brown complexion, professional, romantic, in LA. Seeking masculine, straight-acting, Black/South American/Italian, total top male, 22-42, honest, sincere, healthy. For dating/traveling. ☎81S6

LOOKING FOR THE FUTURE
SBM, 2S, 5'8", 160lbs. into movies, soccer, table tennis, basketball. Seeking SF, with similar interests, for friendship first. ☎1666

Beasties Sexiest
get your movie passes every week in the SF8G. look toward the back of the paper.

SLIPPERY RECTAL EXAM
Doctor massages your butt hole, jacking you off. Spanking, rimming, sniffing? Shoot big time! Uncut cocks/hairy asses. 20-45/all sizes. ☎9709

BEND OVER
Slim, active WM seeks submissive bottom who loves to get it in many different positions. Asian a plus. ☎8857

A LOT TO OFFER
SBM, enjoys basketball, movies, fun. Seeking SM, for big fun. ☎1114

FRIENDSHIP OR MORE
Attractive, slim, masculine, kind GAM, 30, HIV-, great personality, seeks similar, handsome, masculine GWM, 40s and younger, for dating and LTR. ☎122S

SEEKING SOULMATE
Fit SBM, 44, jazz musician, enjoys live music, cultural events, exercising, tennis, dining. Seeking SM with similar interests, for relationship. ☎1S90

SEEING IS BELIEVING
GM, 39, 6', enjoys travel, dining out. Seeking GM, 22-44, for friendship first, possible LTR. ☎9796

BI-CURIOUS TOP
Handsome, athletic, fit OWM, 5'8", 170lbs, muscular swimmer's build, seeks healthy, fit, discreet Bi or Bi-curious bottom, under 45. ☎8396

NEW IN TOWN
Handsome SWM, 38, 6'1", 190lbs, likes working out, martial arts, movies. Seeking interesting, secure, outgoing SM for friendship and dating. ☎1534

WM SEEKS AM
GWM, 37, 6', who is slender and good-looking, seeks fun, thoughtful, high-energy GAM for bicycling, coffee and conversation. ☎1S24

LOOKING FOR YOU
38 year-old, attractive, passionate G8M, 6'3", 185lbs, fit and athletic, likes working out, movies, reading, dining out. Seeking same, 30-40. ☎1540

SMART AND SEXY
SWM, 31, 5'8", 150lbs, brown/green, smooth body, well-endowed, loves nature, movies, reading. Seeking down-to-earth SM for dating, maybe more. ☎1S01



Respond to a Connections Ad!

$1.99/minute, 18+

Respond from home:
1-900-328-0133

Respond by credit card:
1-877-337-3292

FIT/SLIM/ROMANTIC GUY
Handsome SM yearns for slim, buxom, romantic, wonderful SF, 18-S3, for a special friendship, possible LTR. ☎1599

FUN AND PASSIONATE
Romantic S8M, 30s, seeks fun-loving, adventurous SF for enjoying the city together. ☎1S8S

SPONTANEOUS
Clean-cut, well-dressed S8M, 22, 6'2", 200lbs, medium build, seeks down-to-earth SF for relationship. ☎1S89

PLUS-SIZED WOMAN?
SWM, 40, seeks full-figured SF, 18-45, for dating. The size of your heart is what counts. ☎1S94

OPEN-MINDED?
WM in San Francisco likes vulgar art, loud punk music, and bad tattoos. Do you? ☎1601

men seeking men

LOOKING FOR SOME FUN
SM, 27, seeks bi-racial SM, 24-28, H/W proportionate, for friendship first, possible LTR. ☎1902

BI-CURIOUS TOO?
Cute BiWM, 33, 5'10", 165lbs, built, athletic, young, inexperienced, friendly, sensual, healthy, seeks similar BiWM, 21-37. ☎1866

OLDER SEEKS YOUNGER
Intimate friendship sought by an attractive, GWM, mid-70s, who is loving, sexual and who prefers the ongoing company of a younger, good-looking man under 45. ☎1802

CULTURE MIX
Single, well-traveled, educated, stocky GWPM, 50s, HIV-, smoker, FR A/P, seeks gay Lebanese, Middle Eastern male, for dating. ☎174S

PRIVATE TIME
Slender, fit SHM, 2S, 5'7", 32 inch waist, enjoys working-out. Seeking fun-loving, laid-back SM for friendship and dating first. ☎1766

SEEKING GOOD TIMES
Bi-curious SHM, 2S, 6', 185lbs, top, seeks good-looking BiM, 18-25, bottom. Couples are welcome. ☎938S

See Fox Searchlight's Sexy Beast
Be the first UK gangster on your block to win passes..... see movie section.

CHUBBY BUDDY
Very friendly GAM, 25, 195lbs, black/black, enjoys telling fortunes, table tennis, billiards, bowling, sitcoms. Seeking chubby, handsome, nice, cute man to keep me company. ☎8610

ATTRACTIVE
BM, 40, 5'6", 155lbs, bottom, seeks a masculine, top BM for a serious relationship. You must be serious about spending time together. East Bay. ☎8662

WAR BUDDIES
Looking for guys around my age to target shoot with. I'm 44, blue collar, in shape, leftist and have reverence for male love. ☎1641

BLEACH BLOND
Green-eyed SM, 36, 5'11", 175lbs, pro photographer, seeks BiM, 20-34, musician or art student, to share creative times with. ☎1626

ARE YOU OUT THERE?
Disease-free-S8M, 57, seeks stocky, husky, clean-cut SW/HM, 48-68, for dating. Must be hot-to-trot! ☎163S

ORAL PLEASURE FOR MARRIED BI
SWM, 48, seeks men, 35+, first timers, hairy a plus, for evenings/weekends. Discreet, clean, HIV-, no reciprocation required. ☎8841

AD OF THE WEEK

HEY GUY! YOU NEVER KNOW!!
Filipino CM, 27, 5'7", 155lbs, Bay Area, seeks stable, honest, fun, sincere, humorous male, 23-30, 5'8"+, H/W proportionate, for friendship or more. ☎1422

This Lucky advertiser will receive a gift certificate for Dinner for Two (up to $75 value) to Moss Beach Distillery, located at Beach Way and Ocean Blvd., Moss Beach, CA 94038. (650) 728-0220.

Moss Beach Distillery
Ambiance

www.mossbeachdistillery.com

WHEN A MAN WANTS A WOMAN
Honest SJPM, very young 49, 5'9", 165lbs, muscular build, great sense of humor, seeks attractive, curvaceous lady under 48, for LTR. ☎1402

women seeking women

WOMAN TO WOMAN
Warm, sensitive, playful, very affectionate, deep Jewish female, 40s, open to all, but especially attracted to African-American Lesbians for dating and possible LTR. N/S, preferred. ☎957S

FUN, FIT, FABULOUS
Class Clown femme, 43, looking for same to play with. Like golfing, boating, jet skiing, friends and family? I'm a city girl stuck in Petaluma! ☎1819

TRUE LADY
Biracial SF, 22, seeks a lady with romance in her heart, who can understand the depths of a true lady. No games. ☎1797

SPIRITUAL FEMME ENJOYS LIFE
Blond hair, nice body, physical, affectionate, earthy. Desires feminine-looking woman who is tender, into personal growth, adventures, ocean, kayaking. ☎1290

WOMEN ONLY
Femme GF, 30, thin, attractive, loves kisses, touching, sex. Seeking monogamous, honest, sexy butch for uninhibited, good times. ☎1792

SEEKING GF FRIENDS
WCF, 36, N/S, with a teenage daughter and two dogs, seeks energetic, outgoing, soft butch GF, 30-40, for friendship. ☎1709

PRETTY PUERTO RICAN
49, seeking that serious down-to-earth real woman for fun, adventure, friendship and more, 32-70. A/H/W. So let's talk. ☎6922

EURO-AMERICAN LESBIAN
Attractive, interesting, adventurous, intelligent GF, 34, 5'9, 155lbs, seeks GF, any nationality, for friendship, dating, or more. Interests: dining, dancing, performances, movies, shopping, nature. ☎1624

three's company

FULFILL YOUR WHOLE
So many girls, so few women. If you're the real woman, get back with us. We're looking for a bi-curious female. ☎1381

SATISFY OUR CRAVING
Hot and juicy BiWF and her straight black boyfriend seek hot woman to explore threesome, all races welcome, 28-40, reside in Bay area, discreet, N/D, N/S, social drinker ok. ☎1288

GOOD FRIENDS, GOOD TIMES
You are a lady looking for more. We are the answer. Let's talk. ☎1724

DO YOU HAVE YOUNGER HUSBAND?
Attractive, buxom SWF, 5'6", 120lbs, young 42, seeks married WF, over 40, who has slim, Anglo husband under 40, for fun times. ☎9430

BI MALE
seeks couple for mutual oral fun. I am attractive, fit, clean, discreet, HIV-, STD free, professional black male. Call, talk over cocktails. ☎6561

GOLDEN SHOWERS
Attractive WM seeks singles or couples, to get together and exchange golden showers. ☎8858

tv/ts

SWEET LOVE
Light-skinned, good-looking professional ex-gangster, 5'5", tattoos, seeks friend to talk to, love, hug, kiss. East Bay. ☎9626

SPIRITED, SEXY TG...
girl seeking boyfriend who'd enjoy a passionate spiritually and artistically-oriented girlfriend. Femme personality, nice features want conscious intelligent man for exploration. ☎1435

MALE WILLING TO MDDEL
Very attractive HM, would like to pose and model with transsexuals, transvestites and very feminine men. Please leave a message, for further information. ☎9760

SEXY AND PRETTY
Totally passable, busty, big red lips, wears short skirts, TV seeking WPM for evening dates and stag parties. ☎1579

missed connections

CAFE FLORE: WISH WE'D SAID HI-
Monday night, June 11th. Me: Asiah boy, reading. You: short-haired, talking on StarTac while eating. We smiled at each other. Wish you stayed longer... ☎1B93

Beasties Sexiest
get your movie passes every week in the SFBG... look toward the back of the paper.

AMERICAN BEAUTY
To the woman in the white Toyota (with the Dead decal) who kindly paid my fare for the Bay Bridge this past Friday: Thank you. ☎1B43

ROBERT CRAY FILLMORE
Nancy from Missoula- we talked, it was fun, I didn't get your number, call for an encore. ☎1842

See Fox Searchlight's Sexy Beast
Be the first UK gangster on your block to win passes.... see movie section.

STARBUCKS 6/5
Corner of Stockton/Sutter at 9 a.m. You: handsome Asian with goatee. Me: guy with glasses seated in corner, enjoying your smile. Share a vente something? ☎1B09

ASTRIDS, NOE VALLEY
You: Beautiful, blonde, curvy woman. I was looking for walking shoes, you told me you came back from Europe and got the shoes on-line. ☎131B

GREAT AMERICAN MUSIC HALL
Thursday, May 17. 10:37 pm. We couldn't stop looking at each other and then we finally said Hello. Your name begins with an M (me too) and you have freckle-I-said-dimple-you-thought-I-said-pimple. We talked some more and I asked for your number, but you took mine instead. Can't stop thinking about you. ☎1743

RUTHIE IN RICHMOND
Saw you again at Taqueria Cancun. Told me email. Forgot because my friend wouldn't shut up. Please call! Rather talk to you. ☎1744

CA AIDS RIOE
6/2 Safety video. Crisis worker with ankle bracelet & D.C. roots, came with Edwin & Anna. Want to know you. Coffee? ☎1769

GELATO CLASSICO/MY WALLET
You found my wallet just outside of this shop in North Beach on 5/26. Can't forget those green eyes. ☎1733

ENGLISHMAN
I would like to be your friend. I blew it! You are tall, blue-eyed, dark hair, catholic, have a sports-car. We had a Mexican lunch. ☎1721

HOT SPRING DAY
5/7/01, Safeway, Sequoia Station. I'm the guy with the squeaky wheel, and I'm interested in talking to you. ☎1713

SUNDAY 5/20, 6 PM
You: BF, the prettiest woman in the place. Me: WM who left to soon. Would like to meet you again. ☎1714

JAMES ELLROY READER
Aardvark Books 5/22. You: Engaging me in conversation about James Ellroy and encouraging me to read more. Me: walking out with My Dark Places. Coffee? ☎1704

GUY RIDING BIKE...
up Corbett to party, Saturday, 5/26. I has the leather pants and the "ailing" bike. Call me if you want to have coffee. ☎1706

SUNDAY 5/20, 6PM
You: BF, the prettiest woman in the place. Me: WM who left too soon. Would like to meet you again. ☎1650

AARDVARK 5/22
Me: blond guy with cute Ellroy girl. We didn't speak but I admired your coat. I'd like to have it! Call my friend. ☎1639

CAROLINA
We met at 14th Street party. Intended to give you my phone number Thursday at City College. Let's meet before Judo in June. Jim. ☎1640

TONY! (AGE 30)

Luscious Black Diva seeks you! You called last month and got cut off. Hoped you'd try again. Please call. ☎1573

activity partners

TO ORESS OR NOT TO ORESS
Attractive, happy couple (Asian female, Caucasian male) looking to explore clothing-optional beaches for fun and friendship. ☎9579

THE HERPES SOCIAL GROUP
BAF Singles is a free social group for ages 18-35, who have herpes. Meet friends at social events in a supportive, relaxed atmosphere. ☎1805

TAP DANCE
Let's get together & tap for fun & exercise. All levels welcome. Just be willing to make a little noise. ☎1798

ASIAN FEMALE...
seeks straight, retired, healthy female who likes travel, dining out, theater, good conversation. San Francisco only. ☎1696

PROGRESSIVE/ LEFT POLITICS

Humanistic politics and literature discussion group forming. Congenial atmosphere, please call. ☎1301

PARTNER IN CRIME
Young, carefree, mixed race model, early 20s, looking for pal, to shop, go dancing, or just hang out and drive men crazy. ☎1645

SPRECKEN SIE DEUTSCH?
Monthly potluck party for German speak gay/bisexual men. Women are welcome. No smokers. Leave a message. ☎1636

NATURE LOVER
Adventurous, independent, outdoor-loving male seeks folks who love to explore the Bay Area's wild places. All ages, hikers and birders welcome. ☎5337

See Fox Searchlight's Sexy Beast
Be the first UK gangster on your block to win passes..... see movie section.



VANESSA
I love you and I'm always thinking about you! -Bjorn ☎1B79

SHUTTLE SHARE...
from SFO Monday, 4th. I got off at Haight near Divisadero. Meant to give you a call! ☎1B74

LYCEE
Chocolate, perfume,... dinner? Monsieur Bowling shoes. Please respond. ☎174B

THANKS FOR THE DIRECTIONS
SAF, great smile, Chestnut St. bus. I'm SBM trying to find Barnes & Noble. I regret not giving you my card. ☎183B

STARBURST TATTOO BOY
Saw you on Stevenson St. 6/4 12:30pm. Interested in talking more? Give me a call. ☎1B21

Sexy Beast Loose
come and get me stud.... meet me on the corner of Hampshire and Mariposa.

Placing an ad with connections is fast, free, and easy!

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Compose your ad: (First 25 Words FREE)

Fax your ad to: 1-800-397-4444
email your ad to: sfbg@placepersonal.com
or mail to: 520 Hampshire St.,SF, CA 94110-1417

The following information is necessary for our records and is strictly confidential.

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Address:
City: State: Zip:
Phone: email:

Cost of ad: Payment information
Total words -25 (free) = x 2.00 (each additional) =
+ Headline (see above for headline pricing information for upsizing)
TOTAL

Total amount inclosed
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- FREE voice mail message retreival



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BackSeat connections

women seeking men

SUGAR DADDY SOUGHT
by a petite, busty blonde for a mutually beneficial arrangement from a generous, wealthy gentleman. ☎1354

CARAMEL FOR YOU
Busty, black BiF seeks discreet encounters with attractive female. Caress, cuddling, exploring, good times to be had. Let's explore together. ☎1396

THE PASSION OF LOVERS IS...
for death. Gothic married female seeks gothic male for dancing and discreet encounters on the side. Must dress and live gothic lifestyle. ☎1369

CAN I BE YOURS
SBF, 20, very curvy and well-endowed, 44DDD, 28/37, ISO generous Black or Caucasian Male, for an ongoing mutual, beneficial relationship with a classy lady. ☎1257

FULFILL MY FANTASY...
and my boyfriend's. Beautiful WF, 30, 5'7", 115lbs, brown/green, really fit, seeks one or two lucky straight boys for group fun. Be secure, clean, cute. ☎1152

men seeking women

EXPERT CUNNILINGUS
guaranteed satisfaction, reciprocation unnecessary, any age/race, please be clean, healthy, wet and ready to cum. I'm clean gentle and discreet. ☎1208

WANTED: NASTY & NAUGHTY
Very well-endowed, very oral WM, 39, 6'4", 240lbs, into toys, seeks women for erotic pleasure, fun times. Don't hesitate if you enjoy being nasty. ☎1386

ZIP IT UP
94115, 39, seeks 94109 or 94102, 22-42, for fun. ☎1398

READY FOR YOUR FIRST LESSON?
BiM teacher accepting generous new students. Must be M/F couple, novice for role playing, discipline, LTR. HIV-, spiritual form. Hypnotic pleasure. ☎1142

NICE LOOKING GENTLEMAN...
would like to admire your feminine body, and masturbate himself. Any race, any age, be sincere. ☎1131

OLDER WOMEN YOUNGER MAN
WM, 35, 6', 190lbs, brown/green, successful, gentleman, seeks WF, 40-55, for very discrete rondevouz, maybe a ride on my Harley to Calistoga for mud baths. ☎1348

MARRIED? UNFULFILLED?
Tall, handsome, playful, understanding WM, 38, seeks like-minded woman for safe, discreet, erotic relationship. Delightful rendezvous location. Let's embrace what we need. ☎1343

AIM TO PLEASE
Good-looking black male wants good-looking W/H female for passionate encounters. Very oral. No games please! Be discrete, no strings. Coffee or tea? ☎1304

MUTUAL MASTURBATION
SWM, 50, seeks woman any race, for mutual pleasure. No intercourse, give and receive pleasure, safe, satisfying, fun. Be clean and considerate ☎1307

NICE, BUT KINKY
Nice 40's guy, into the kinky side, ISO SF or peninsula woman (30-50, slim to average) who thinks the same. ☎1308

NEEDS SPANKING
SM, looking for women, 21-60, to give hard spankings. Preferable during the day. No T/V and no T/S. ☎1296

Beasties Sexiest
get your movie passes every week in the SFBG... look toward the back of the paper.

SUGAR MOMMA?
Beautiful, educated, Mediterranean WM, 30, sensual, creative, flexible, relaxed, intuitive. Seeking generous, curious, professional woman, who's discreet, respectful, safe, sexy, and sweet, for juicy affair. ☎1297

LINGERIE LOVER
SWM, 30, tall, handsome, masculine, athletic, brown hair/eyes, desires equally attractive female who enjoys dressing to tease and please. Open to LTR. ☎1258

OLDER SEEKS YOUNGER
67 year-old, athletic BiOWPM looking for WM, under 40, for safe, discreet fun. Marin County. ☎1249

PASSIONATE EUROPEAN
Tall affectionate SWM, 40+, enjoys movies, reading, outdoors, and the arts. Seeking an intelligent and busty female for spontaneous dating. ☎1250

AFRICAN STUDENT SEEKING...
white woman. Sexy, clean, hilarious, French-speaking African student seeks white girls, 20-30, who love life, sex, exotic culture, for friendship, possible relationship. ☎1251

BE VERY, VERY NAUGHTY!
Uninhibited, experienced, hung and long-lasting male model seeks adventurous bisexual Goddess for safe, hot 1-on-1 fun, swing parties, hedonistic orgies, more. Let your self go! ☎1244

DARLING, HELP!
White male, 40s, married to workaholic, disinterested, platonic lady. Seeking married female who is equally frustrated. Life is short. Sure miss hugs! Loving, kissing, all those things lovers do! Handsome, tall, thin, fit, kind, considerate, educated, well off, but love starved man needs you! ☎1247

MASTER SEEKS SUB & MORE!
Dominant, fit, stable, attractive DWM, 49, 5'11", sense of humor, seeks younger submissive BiF for lust, love, and LTR. Any race. Novice okay. ☎1218

men seeking men

CUM ADDICT

Sucks you best ever to maximize load(s). Needs 12 swallow minimum daily fix. Bet you'll wanna make me your regular cocksucker! Rimming? Drinking piss? ☎1399

ASIAN
I am a married AM, 37. Seeking male, 30-55, race open, HIV-, healthy, for long-term friendship. ☎1395

HANDSOME ASIAN SEEKING FRIENDS
Good-looking, dominant, sincere, discrete AM, 40, 5'9", 150lbs, seeks fit SM, 18-40, for massage, role-playing, leather. ☎1355

TOPS 'R' US
Hot, muscular, masculine, Italian top man, enjoys comradery of other top men. Seeking masculine, in-shape men for kicking back or whatever. ☎1339

SOISH BUT FEISTY
East Bay man seeks similar men for brief late afternoon romps. Let's enjoy videos, privacy, nudity, maybe small groups. ☎1262

BIG MAN FOR YOU!
Hugs and kisses comes first. Me: attractive, oral, top, 50, 6'5", 350lbs. You: slim, attractive GM, 21-40. ☎1255

LOOK NO FURTHER
Hairy, disease-free, fit, clean SWM, 41, 6', 180lbs, brown/brown, seeks younger WM for friendship, dining, intimacy. You: horny, hung, clean, HIV-. ☎1256

IT'S OPEN ENROLLMENT MONTH!
Need health, dental, and vision coverage? Become my domestic partner and they all can be yours. You: Latino, tall, sense of humor. ☎1211

HUSBAND OR ONE NIGHTER
AM, 37, 5'8", 160lbs, open to all possibilities in life, seeks a top, 25-45, healthy and in shape, for tea, movie, or more. ☎1212

BIM...
is looking to have oral sex or sixty-nine with men that have cocks six inches and bigger, uncut, blacks, or couples a plus. ☎1176

STRAIGHT, HANDSOME MAN, 30S
Seeking other good-looking, curious straight men, 18-55, who would love a good blowjob and exploring in bed with an other straight guy. Let's 69 together. ☎1138

BI-CURIOUS, FIRST TIME
Athletic Bi Latin/White male under 39 sought by young, fit, slender, educated SAM curious for first time experience. Interests: photography, travel. ☎1147

women seeking women

BUSTY, BIF, 20S...
5'5", 34D-26-36, wants to meet other fit straight or bisexual females, 18-63, to play with/massage/explore/taste our bodies romantically together. ☎1153

BUSTY, SLIM, PRETTY, BI GIRL
BiF, 20s, seeks another fit BiF, 18-55, for soft, romantic, sensual caress, massage and cuddling. ☎1217

three's company

SENSUAL EXPLORATIONS AWAIT YOU
Small group of friends seek other attractive, young, fit couples and single women for a night of laughter and adventure. No fee, no hardcore swingers. ☎1150

NOT, EROTIC COUPLE WANTED
Married WM, 6'1", 180lbs, good-looking, seeks very hot, erotic couple for playtime. Likes include cross-dressing, role-playing, toys, X-rated videos and being your submissive toy. ☎1206

MALES WANTED...
for gang bangs and adult videos. Straight only. Strict requirements: 1. reliability, no flakes. 2. must appreciate women of all sizes, ages (over 18). ☎1400

STUD MUFFIN?
Oral bi couple, in shape, seeks well-built male, 35-55, for hot threesome. Play with us! LTR. ☎1394

JUST PLAIN CURIOUS
SHM, 25, seeks females, male/female couples, 25-45, in shape, attractive, for discreet, hot times, fantasy exploration. Please be open-minded, clean, funny, ready to let loose. ☎1393

SEEKING FEMMES
Male executive, 40s, seeks two Bi femme friends for passionate encounters. Bring your lovely bodies and positive attitudes, and we will have great fun. ☎1353

SWEET & HORNY
Cute, petite AF and handsome WM consort ready for first-time mating with another female/couples. We're a committed, middle-aged couple ready for mating with others. ☎1306

bd/sm

JAPANESE BONDAGE
My hot, submissive Japanese girlfriend needs to be tied up as expertly as possible by someone who "knows the ropes." I'm "knot" kidding. Serious only. ☎1385

GIVES HARD SPANKINGS
Mature WM, 59, gives long, hard, intense spankings to bad, little, full-figured, mature girls for my pleasure. Call me now. Do it now. Now. ☎1397

FEMALE FLAVOR NEEDED
Couple seeking that extra flavor of ice cream. Female wanted to cum scoop the cream and cone. ☎1301

PETITE, SOPHISTICATED
Sexy SWF, 40, needs "Daddy" to love me hard and buy me presents. I'm very obedient when pampered. Mutual adoration? Romantic sexual explorations? ☎1298

MASCULINE-IDEAL FETISH:
seeks handsome, built, cut superman, 20-32, who enjoys oral attention. Expect safe, secret, thrilling release, not expertise. SF, DWM academic, 44. ☎1264



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Respond by credit card:
1-800-203-3258

TRADITIONAL
Married white couple, mid-40s, seeks BiM, 25-35, for erotic times. She is sensuous and playful, he is bisexual. We're all healthy, clean, ready to play. ☎1302

PENINSULA PLAYFUL COUPLE
Bright, energetic couple seeks new friends, single or couple. We're 40s, non-smoking, non-drinking, like spa, massage, boating and oral delights. Passion and friendship a plus. ☎1259

BM SEEKS WHITE COUPLE
Nice-looking BM, 30-something, 6', seeks white couple. If your lady wants a black buck, I'm fantasizing about white flesh. ☎1341

BOUND FOR OUR PLEASURE
Young, sexy, adventurous couple seeks similar man/woman/couple for kinky birthday present. She's tied, blindfolded, you enter unexpectedly and help use and pleasure her. ☎1300

fetish/ fantasy

SPANKINGS ADMINISTERED...
to naughty ladies in need of discipline by SWM. Get the punishment you deserve while you get my full attention. ☎1118

DISCIPLINE
Fit, attractive, athletic SWPM, 50, gentleman, caring, dominant, understanding but strict, seeks relationship with submissive S/DWF in need of firmness, discipline, and correction. Sacramento region. ☎1342

SPANK ME
SWM seeks 1-3 women to spank my bare butt as hard as they please, bare handed, or with paddles. Let's get kinky. ☎1260

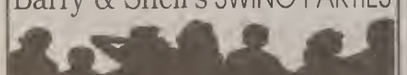
PUT 'EM UP
Cute WM seeks female wrestlers for fun, because a man can beat any woman, right? ☎1253

TALL, DARK, AND HANDSOME
Trim, funny, passionate, expressive, playful ,easygoing, attentive, intelligent DWPM, 48 (low mileage!), seeks attractive, funny, intelligent lady, 25-40, with strong libido. Let's have fun! ☎1216

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Compose a free headline (30 characters or less): _____
Upsize your headline for more response! $10 for Large, $15 X-Large _____
Compose your ad (first 25 words FREE): _____

The following information is necessary for our records and is strictly confidential.

Name: _____
Address: _____
City: _____ State: _____ Zip: _____
Phone: _____ E-mail: _____

If you want your headline upsized or you are using extra words, price your ad below and include pre-payment information.

Total words over the first 25 = ____ x $2.00 = $_____
+ Upsized headline ($10 Large or $15 X-Large) = $_____

Total = $_____

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Credit Card #:_____ Expiration date: ___/___
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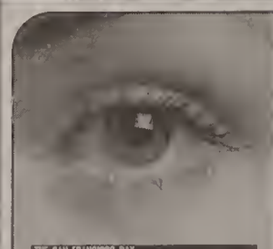


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THE SAN FRANCISCO BAY GUARDIAN

Classified Index

For Career Education and Employment see

Bay Area Careers

beginning on Page 118

SECTION	PAGE
Self	112
Travel	113
Business Services	113
Community Forum	114
Rentals	114
Real Estate for Sale	116
Indoors/Outdoors	116
Marketplace	116
Transport	116
Rhythm	116
CareerSource	118

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Use the Classified order form in this section and mail to Bay Guardian Classifieds, 520 Hampshire Street, San Francisco, CA 94110.

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Send your ad copy to classifieds@sfbg.com and we'll call or e-mail back your quote within one business day.

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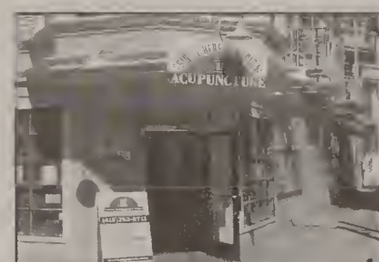
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by charon nebula

June 21–27, 2001

Aries

March 21 – April 19

Taurus

April 20 – May 20

Gemini

May 21 – June 20

Cancer

June 21 – July 22

Leo

July 23 – Aug. 22

Virgo

Aug. 23 – Sept. 22

Libra

Sept. 23 – Oct. 22

Scorpio

Oct. 23 – Nov. 20

Many astrologers believe that Scorpio's most healthy association with sex, which pisses me. Maybe that's because I've never been in a relationship with a Scorpio — although I've heard some Scorpios say to me why that you can be in a relationship with them without even sleeping with them. Of course, there's a world of difference between "sex" and "intimacy," so this week will demonstrate.

Sagittarius

Nov. 21 – Dec. 21

Sagittarius is the one to tell the truth among the signs. The opposite sign, Gemini, is the most prevaricating of the zodiac. And you know what? Neither one of them is right. You must choose between your self-protective self and your real self. Only then can you start to make progress.

Capricorn

Dec. 22 – Jan. 19

Aquarius

Jan. 20 – Feb. 18

Pisces

Feb. 19 – March 20

This week many women may be tempted to believe that reality is somehow inferior to perception. Don't let them get you in their belief. You know how to find the pearl in the depths of a shell of gloom, or rediscover your appreciation for a beloved friendship. Don't let an irritating child or angry boss tell you what to do with your time this week. ✧

Contact Charon Nebula at P.O. Box 170474, S.F., CA 94117 or charon@sfbg.com

Community Forum



Announcements

AOVERTISE STATEWIOE in multiple publications, one low cost or Northern/Southern California regions available. For details, call this participating newspaper's classified dept. or (916) 288-6010. www.cal-scan.com (CAL*SCAN)

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PROTEST Bush & GLOBALIZATION Sat. July 14. Rally & March 2pm Monte Rio (Approx. 5 miles W. of Guerneville on Hwy 116) Buses from SF Call (415) 821-6545 for tickets/Info. For more info visit **www.actionsf.org**

Legal Notices

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 248733 The following person is doing business as SUMBODY, 2167 Union Street, San Francisco, CA 94123: SUMBODY UNION STREET LLC California, 2167 Union Street, San Francisco, CA 94123. This business is conducted by limited liability company. Signed Sumbody Union Street LLC Tom Panos. Registrant commenced business under the above fictitious business name on the date May 8, 2001. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON MAY 8, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos, on May 8, 2001. **June 6, 13, 20, 27, 2001. L# 3S3602**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249367 The following person is doing business as CARDELLINO PHOTOGRAPHY, 53 Miguel St. Unit B, San Francisco, CA 94131: Robert Leon Cardellino, 53 Miguel St. Unit B, San Francisco, CA 94131. This business is conducted by an individual. Signed Robert Leon Cardellino. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUN 05, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on Jun 5, 2001. **June 13, 20, 27, July 4, 2001. L# 3S3703**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249262 The following person is doing business as XYZZYVA, 2330 Larkin St. #50, San Francisco, CA 94109: Jeannie K. Leavell, 2330 Larkin St. #50, San Francisco, CA 94109. This business is conducted by an individual. Signed Jeannie K. Leavell. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 01, 2006. FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 1, 2001. **Juna 13, 20, 27, July 4, 2001. L# 3S3702**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249629 The following person is doing business as TAYBELLA, 2040 Union Street, San Francisco, CA 94123: Felicia Perez, 1300 Boris Court, Apt. 14, Ronnert Park, CA 94928. Registrant commenced business under the above fictitious business name on the date May 20, 2001. This business is conducted by an individual. Signed Felicia Perez. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 15, 2006 FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 15, 2001. **June 20, 27, July 4, 11, 2001. L# 3S3806**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 249483 The following person is doing business as 1)THE EMPLOYMENT COACH/ 2)JOB COACH, 3929 - 24th Street, San Francisco, CA 94114: Robert L. Mueller, 914 Wisconsin Street, San Francisco, CA 94107. Registrant commenced business under the above fictitious business name on the date June 1, 2001. This business is conducted by an individual. Signed Robert Mueller. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON JUNE 11, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Nancy Alfaro, on June 11, 2001. **June 20, 27, July 4, 11, 2001. L# 3S3808**

FICTITIOUS BUSINESS NAME STATEMENT
FILE NO. 248679 The following person is doing business as REAL SOURCING, 1 Temple Street, San Francisco, CA 94114: Ana G. Miller, 1 Temple Street, San Francisco, CA 94114. Registrant commenced business under the above fictitious business name on the date May , 2001. This business is conducted by an individual. Signed Ana Miller. NOTICE-THIS FICTITIOUS BUSINESS NAME STATEMENT EXPIRES ON May 7, 2006, FIVE YEARS FROM THE DATE IT WAS FILED. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Lynn Venegas. **June 20, 27, July 4, 11, 2001. L# 3S3809**

NONOISCRIMINATORY POLICY
Guitar Outreach, Inc. school admits students of any race, color, national and ethnic origin to all the rights, privileges, programs, and activities generally accorded or made available to students at the school. It does not discriminate on the basis of race, color, national and ethnic origin in administration of it's educational policies or admissions policies.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The name of the applicant is: DABIT MICHAEL NAJIB. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 2222 Polk St. San Francisco, CA 94109. Type of license Applied for: 20 - OFF-SALE BEER AND WINE. Dated: May 29, 2001. **Juna 6, 13, 20, 2001. L# 3S360S**

NOTICE OF COMMENCEMENT OF VOLUNTARY PROCEEOINGS TO WINO UP ANO OISSOLVE E-VALET, INC. To all creditors and claimants of e-Valet, Inc. (the "Corporation"): NOTICE IS HEREBY GIVEN that the Corporation, whose principal office is located at 1BO Brannan Street, Suite 117, San Francisco, CA 94107, has voluntarily elected to wind up it's affairs and dissolve. The proceedings for winding up of the Corporation commenced on this 11th day of May, 2001, on which date 100% of the voting power of the Corporation executed a written consent wherein and whereby they elected and consented to winding up and dissolution of the Corporation. Executed this 11th day of May, 2001. e-Vaiet, Inç. Signed Heather A. Petersen, President. **May 30, June 6, 13, 20, 2001. L# 3S3502**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319716
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: filed a petition with this court for a decree changing names as follows: present name ARMANDO GONZALEZ, proposed name ARMANDO G. ALVAREZ. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 23, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be publshed at least once each week for four successive weeks prior to the date set for heanng on the petition In the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 22, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 3S3S01**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321319
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: IRENE VANDA HABINSKI HOILAND filed a petition with this court for a decree changing names as follows: present name IRENE VANDA HABINSKI HOILAND, proposed name IRENA VANDA LAMBERT. THE COURT ORDERS that all persons interested In said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be pubilshed at least once each week for four successive weeks prior to the date set for hearing on the petition In the following newspaper of general circulation, printed In this county: The San Francisco Bay Guardian. Dated May 15, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 3S3601**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321718
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF CAROL LYNN ROSE TO ALL INTERESTED PERSONS: CAROL LYNN ROSE filed a petition with this court for a decree changing names as follows: present name CAROL LYNN ROSE, proposed name CHICKLENA ROSE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 2, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks pnor to the date set for heanng on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 29, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 3S3603**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 319609
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: IGOR VIDIMSKY filed a petition with this court for a decree changing names as follows: present name IGOR VIDIMSKY, proposed name GREG VIDIMSKY. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing Indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 17, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks pnor to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 1S, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 3S3604**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321851
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: DESNE BORDER filed a petition with this court for a decree changing names as follows: present name DESNE BORDER , proposed name DESNE ELLEN XIE MARIE AHLERS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 6, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks pnor to the date set for hearing on the petition in the following newspaper of general circulation, printed In this county: The San Francisco Bay Guardian. Dated June 1, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 6, 13, 20, 27, 2001. L# 3S3606**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320288
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, PETITION OF TO ALL INTERESTED PERSONS: LAMAR REED filed a petition with this court for a decree changing names as follows: present rtame LAMAR V. YOUNG , proposed name LAMAR V. REED. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, If any why the petition for change of name should not be granted. NOTICE OF HEARING Date: AUGUST 9, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for heanng on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June B. 2001 Ronald E. Quidachay, Judge of said Superior Court. **June 13, 20, 27, July 4, 2001. L# 3S3701**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 320S99
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF KENNETH WILLIAM FRISCHE for change of name. TO ALL INTERESTED PERSONS: KENNETH WILLIAM FRISCHE filed a petition with this court for a decree changing names as follows: present name KENNETH WILLIAM FRISCHE , proposed name KEN FRISCH. THE COURT ORDERS that all persons interested In said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of KENNETH WILLIAM FRiSCHE should not be granted. NOTICE OF HEARING Date: July 31, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated April 18, 2001. Mike Morris, Clerk for Gordon Park-Li Deputy Clerk. **June 20, 27, July 4, 11, 2001. L# 3S3B01**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321608
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: JUDITH ANNE BRYAN filed a petition with this court for a decree changing names as follows: present name JUDITH ANNE BRYAN, proposed name judy b (no capitalization). THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing Indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 30, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition In the following newspaper of general circulation, pnnted in this county: The San Francisco Bay Guardian. Dated May 23, 2001 Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, July 4, 11, 2001. L# 3S3B02**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321092
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: LESLIE H. SIBSON filed a petition with this court for a decree changing names as follows: present name LESLIE H. SIBSON, proposed name LENI LENNIE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 16, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, July 4, 11, 2001. L# 3S3B03**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322028
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, PETITION OF TO ALL INTERESTED PERSONS: EMILIE JEAN WILSON & THOMAS ALAN GOOD II filed a petition with this court for a decree changing names as follows: present name EMILIE JEAN WILSON, proposed name EMILIE WILSON VALENTINE; present name THOMAS ALAN GOOD II, proposed name THOMAS HAWK VALENTINE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 7, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 7, 2001. Ronald E. Quidachay, Judge of said Superior Court. **Juna 20, 27, July 4, 11, 2001. L# 3S3B04**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 322023
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: MARTHA SCHLITT + MARK TAKIGUCHI filed a petition with this court for a decree changing names as follows: present name MILES DESMOND TAKIGUCHI, proposed name MILES SOLOMON TAKIGUCHI. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 13, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks prior to the date set for hearing on the petition In the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated June 8, 2001. Ronald E. Quidachay, Judge of said Superior Court. **Juna 20, 27, July 4, 11, 2001. L# 3S3B0S**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME NO. 321SS7
SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO. PETITION OF TO ALL INTERESTED PERSONS: LEAH GROSSMAN filed a petition with this court for a decree changing names as follows: present name LEAH GROSSMAN, proposed name LEAH ZAGREUS. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: July 23, 2001 Time: 9:00 AM Department 218. A copy of this Order to Show Cause shall be published at least once each week for four successive weeks pnor to the date set for hearing on the petition in the following newspaper of general circulation, printed in this county: The San Francisco Bay Guardian. Dated May 22, 2001. Ronald E. Quidachay, Judge of said Superior Court. **June 20, 27, July 4, 11, 2001. L# 3S3B07**

SUMMONS-FAMILY LAW (CITATION JUDICIAL-DERECHO DE FAMILIA) CASE NUMBER (Numero del Caso) **FL # 038684** NOTICE TO RESPONDENT: (Aviso al demandado): MATTHEW FORSYTHE YOU ARE BEING SUED (A usted le estan demandando) THE PETITIONER'S NAME IS: (El nombre del demandante es): NATASHA FORSYTHE You have **30 CALENOAR OAYS** after this Summons and Petition is served on you to file a Response (form 12B2) at the court and serve a copy on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. The name and address of the court is: (El nombre y direccion de la corte es): SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Street, San Francisco, CA 94102. Dated: September 05, 2000. Notice To The Person Served: You are served as an Individual. **June 20, 27, July 4, 11, 2001. L# 353810**

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$1150 PACIFIC HEIGHTS (Sacramento @ Gough) to share with 24yo SF. Dishwasher · Washer/Dryer · The room for rent is medium size with a big closet and a large window that lets in a lot of sun. The apartment is in a high rise across from Lafayette Park · this is a great location! Looking for a friendly, considerate, easy-going roommate. (#29233) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368 or www.renttech.com** Fee/Guarantee.

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$400 west lake 2 Brazilian straight males seeking roommate to share 1 BR apt. No drugs (415) 379-9363

$450 CASTRO/EUREKA VALLEY (18th @ Sanchez) to share with 29yo SF and 3 others. Yard · H/W Floors We are 2 gay men, 1 female. We are looking for a clean, quiet, considerate roommate who has a busy life of their own. The room is SMALL, but livable and has decent light. (#29191) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368 or www.renttech.com**. Fee/Guarantee.

$475 COLE VALLEY (Carl @ Cole) to share with 33yo SF and 3 others. Yard no shoes inside, existing roommate is male, need considerate, responsible person. (#29188) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368 or www.renttech.com**. Fee/Guarantee.

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$600 UPPER HAIGHT room, freshly painted, 1 block from GG park, yard/deck outside! **100fis avallable www.metrorent.com 415-563-7368**

$650. 2 Rooms in Ouboce Triangle house. carpet, yard, garden, near transit. #6242 **Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

$650 NOE VALLEY (28th ST @ Sanchez) to share with 19yo GM. Yard · Looking for someone who's clean, responsible, and employed. (#29241) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368 or www.renttech.com**. Fee/Guarantee.

$650 Noe Valley Sublet possibly permanent. Lesbian in search of female, nonsmoker, no pets, W/D, view, private phone. $770 deposit. (415) 505-7174.

$700. Room in Inner Richmond Apartment with storage; cat ok, near park, shops & transit.#6188 **Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

$750. Furnished room in N. Beach with view, deck, storage; kids & pets ok, near transit.#6252 **Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

750$ Sunset· Medium-large room. Furnished or not. Close to SFSU and beach. Near Muni. No smoking/No Drugs. W/D. International household. Garden View. (415) 235-4332

$800 BERNAL HEIGHTS, Sunny, beautiful Deco home. View of city lights. Roofdeck, hardwood, laundry. Excellent location must see! 100fis available **www.metrorent.com (415) 563-7368.**

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$800 NOB HILL (Bush @ Powell) to share with 29yo SF. Qualities that go over well: responsible, down-to-earth, easy-going, honest, sense of humor, kind, not prone to loud parties or having obnoxious friends, etc think Midwestern. (#29177) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368 or www.renttech.com** Fee/Guarantee.

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$850 CASTRO/EUREKA VALLEY (17th Street @ Diamond) to share with 2Syo GM and 2 others. D/W · W/D Room has 2 windows, closet, phone & cable in large 3BR 2nd story flat. 2 blocks from Castro/MUNI. New carpeting & paint. Shared LR. Large kitchen with views of city Shared bathroom. New washer/dryer, dishwasher, garbage disposal. 2 GM roommates. NS/ND. (#2917S) — We have over 600 rooms in San Francisco! — **RENT TECH 863-7368 or www.renttech.com**. Fee/Guarantee.

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Wednesday, June 27th, from 6 - 8:30 pm at Cafe Du Nord, 2170 Market in SF, featuring Lavay Smith and Her Red Hot Skillet Lickers. $10 cover, additional contributions welcome. Come support the San Francisco-Brisbane Municipal Utility District Campaign.

To contact MUDNOW, call 415-364-1522

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$870 POTRERO HILL (Tennessee @ 22nd) to share with 26yo SF and 3 others. Yard - H/W Floors - O/W - W/O - 26 year old male, consultant, athletic & 25 year old female, data analyst, social. Our potential roommate should be mature, considerate of the apartment and fellow roommates, easy going, and active outside of the house. (#29168) — We have over 600 rooms in San Francisco! — **RENT TECH B63-7368** or www.renttech.com. Fee/Guarantee.

$900 Outer Richmond. Bed and dresser included, share spacious house. Views, wood/car pet, dishwasher, w/d, fireplace. Straight, non-smoking vegetarian female seeking same. Steps to muni, 2 cats. Sorry, no more pets. (415) 387-7518.

$925. Room with view in 2-story Sunset house, washer/dryer, yard, storage, pets ok, near transit. #6272. **Roommate Referral Service. www.RoommateLink.com. 415-626-0606**

$950 NORTH BEACH/TELEGRAPH HILL (Union Street @ Grant) to share with 26yo SF and 2 others. Deck. There is one female and one male, both 26 professionals. The apartment is awesome and we keep it clean. We are looking for someone who wants a short-term rental. (#29208) — We have over 600 rooms in San Francisco! — **RENT TECH B63-7368** or **www.renttech.com**. Fee/Guarantee.

$985 RUSSIAN HILL (Hyde @ Vallejo) to share with 23yo SF and 2 others. Deck. Dishwasher. Washer/Dryer. (#29223) — We have over 600 rooms in San Francisco! — **RENT TECH B63-7368** or **www.renttech.com**. Fee/Guarantee.

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Huge room in big house over looking ocean 4 miles south of SF state. Private bath, laundry, hot tub. No smoking, no drugs. $925. (415) 533-4299

SOMA - FREE RENT/EXCHANGE
30yo woman with cerebral palsy needs Female Roommate/personal attendant. Free rent in exchange for personal care & help around house. Must be present in house 6 nights week. Salary included. Experience preferred. Available July 1. FEMALE ONLY (415) 621-8665 x627.

Twin Peaks $850 - 2 bedroom 1 bath to share. Garage. Excellent view, Men only. Call Tyrone (415) 642-4847

Shared Housing East Bay

$550 WALNUT CREEK 2Br, condo, across from BART, 1 non-smoker! **100fis available WWW.METRORENT.COM 510-845-7B21**

$600 10401 Shaw St. Oakland - Master Bedroom, washer/dryer, fireplace, dishwasher, microwave. Near San Leandro BART, bus, freeways. (510) 382-9867 xiubinh@yahoo.com

$800 Berkeley/N. Berkeley, cottage, free TV and cable, private garden, very neat! **100fis available www.metrorent.com 510-845-7B21**

$800 Hayward - Share 2 bedroom w/ GWM 36. Top floor, pvt. bath, pool, security, near freeways/ BART. Available 7/1. (510) 582-2026.

$800 Mission - Share 2/1 new spacious flat Great view Yard Free pkg #1 in SF 800-877-2557 **www.easyroommate.com**

Shared Housing, Other

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House Sitter Available I am a professional, quiet/ considerate non-smoker with excellent references good with plants/ pets. (415) 267-3988.

July-August single room sublet available. Mission district shared apartment. $500 per month including utilities. No smokers or pets. Call (415) 824-8844

July-August sublet in Bernal heights beautiful 2 br + garden dw, w/d 1700 per month (415) 282-5961

Rental Services

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1 or 2 bedroom apt. Oakland Artists district. Parking. Laundry, close to bart. $1200-$1500/ mo. PG+E included. (800) 935-7383

$1000 Eureka Valley. Studio, coin laundry, newly remodeled. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1000 UPPER NOB HILL Studio, great location, close to pt, laundry! 1000's available. **www.metrorent.com (415) 563-7368.**

$1050 Financial District. Studio, cat ok, partial utilities paid. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1100 Cow Hollow Studio All utilities paid. Washer/dryer, blinds. We have over 5000 rentals to choose from. Preview your rentals free. We cover the entire Bay Area. Landlords list your rentals free! Credit reports available. **www.bayrentals.net (415) 929-1100.**

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$1195 Nob Hill Studio, month to month, partial utilities paid. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1200 COW HOLLOW STUDIO, hardwood floors, view of the city lights! 1000's available. **www.metrorent.com (415) 563-7368.**

$1200 Richmond. 2 Bedroom, newly remodeled, close to transportation. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1200 SOUTH OF MARKET 1 BR...Yard, Deck, (#50606) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368.** Fee/Guarantee.

$1250 Pacific Heights. Studio, blinds, partial utilities paid. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1275 CASTRO/EUREKA VALLEY Studio...Oog Ok, Cat Ok, Hardwood Floors, Centrally located in the Castro. Freshly painted. New appliances. (#50684) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368** Fee/Guarantee.

$1300 PACIFIC HEIGHTS Studio...Garage, Washer/Dryer, Hardwood Floors, Luxury Pacific Heights building. Beautiful condition. Newly painted, and in remodeled condition. (#50B14) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368** Fee/Guarantee.

$1325 BUENA VISTA Studio...Dog Ok, Cat Ok, Washer/Dryer, Deck. This is a corner Victorian. "L" shaped studio. (#50B11) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368** Fee/Guarantee.

$1395 LOWER PACIFIC HEIGHTS STUDIO, new kitchen and bath, near shopping and transportation! 1000's available. **www.metrorent.com (415) 563-7368.**

$1400 Nob Hill. 1Bedroom, cat ok, storage, blinds, hardwood floors. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1450 NOE VALLEY 1 BR...Deck, Non-smoking building. (#50722) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368.** Fee/Guarantee.

$1450 Richmond 1 Bedroom, garage, yard, pets, blinds. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1450 & UP - 1, 2, & 3 Bedrooms. Parkmerced 3711 19th Avenue. *Subject to change 1-888-328-4920.

$1500 BERNAL HEIGHTS 2 BR...Oog Ok, Cat Ok, Hardwood Floors, Yard, Recently renovated. Quiet, cute, and sunny. Close to transportation. This is a 6 multi-unit bldg. (#50652) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368**. Fee/Guarantee.

$1500 COLE VALLEY 1 BR...Garage, Hardwood Floors, Walk-in closet. Close to transportation and shops. Month to month lease. Carpet in bedroom. (#50713) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368.** Fee/Guarantee.

$1550. Bernal Heights. 1 bedroom house on garden. Small, perfect for one person. (415) 285-6185.

$1600 SOUTH OF MARKET 2 Bedroom... Washer/Dryer, Hardwood Floors, (#50765) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368.** Fee/Guarantee.

$1795 Bernal Heights 2 Bedroom, parking included, no lease. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1850 Downtown San Francisco Condo

Two bedroom furnished condo - very charming! 24-hour security, nice views, sunny, walk-in closet, laundry facility. Very clean. Art deco style building. Walking distance to Union Square. No smoking. Call (415) 459-7867.

$1850 NOE VALLEY 2 BR...Cat Ok, Hardwood Floors, Yard, Charming apartment on Dolores. Apartment is in the back on the 2nd floor - very quiet. Excellent tenants in the building. Lovely Japanese garden. Very light and sunny. (#50667) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368.** Fee/Guarantee.

$1875 Ingleside. 2 Bedroom house, pet ok, washer/dryer, blinds, dining room. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1900 Sunset. Look for Flipper! Ocean views, 2 Bedroom, washer/dryer, garage. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1950 MARINA STUDIO, Close to Public Transit, will consider cat, view of city lights! 1000's available. **www.metrorent.com (415) 563-7368.**

$2095 Sea Cliff. 2 Bedroom, cat ok, den, fenced yard. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$2195 Crocker Amazon. 3 Bedroom house, 1+1/2 bath, garage, views. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$2200 Inner Richmond. 3 Bedroom, 1+1/2 bath, patio, fenced yard. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$2200 Parkside. 2 Bedroom house, garage, washer/dryer, fireplace. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$2200 SUNSET 2 Br house, yard, hardwood floors, fireplace! 1000's available. **www.metrorent.com (415) 563-7368.**

$2275 Parkside. 3 Bedroom, 1+1/2 bath, garage extra, dining room. We have over 5000 rentals to choose from covenng the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$2400. 147 Duboce 2bdrm + den 1 bath, hardwood floors, very nice lower rear unit. Garage available. Sat 12-3. (707) 795-4624

$2650 PRESIDIO HEIGHTS 2 BR, high ceilings, Victorian, near Laurel Village shopping, presidio gate! 1000's available. **www.metrorent.com (415) 563-7368.**

$2950 Miraloma Park 2 Bedroom, 2 bath, pet ok, 2 car garage, washer/dryer. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$3800 UPPER NOB HILL 4Br, garaged parking, view of the city lights, hardwood floors! 1000's available. **www.metrorent.com (415) 563-7368.**

$650 and up, 1000fis of great units, maps and photos, give us a call or visit our web site! **WWW.METRORENT.COM 415-563-7368**

$775 PRESIDIO 1 BR...Oog Ok, Cat Ok, Washer/Dryer, Hardwood Floors, Yard, Deck, (#50880) Free preview with photos at www.renttech.com — We have over 2300 vacancies in San Francisco (40% more than ANY other SF service)! — **RENT TECH B63-7368.** Fee/Guarantee.

$925 Downtown SF. Studio. All utilities paid, blinds. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$950 Pacific Heights. Studio, blinds, partial utilities paid. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$950 Soma. Studio, blinds, storage, upper unit. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

Oakland $2300 Charmer 3 BR, 1 Bath, LR, DR,sunny, kitchen, fireplace, parking, W/D, large BY, Storage (415) 928-4044

Rental Housing, East Bay

1000fis of great rentals, covering entire Bay Area, call us or visit our website now to learn more. **www.metrorent.com (510)-845-7B21.**

$1350. North Oakland 2 Bdrm 4-plex Cats Negotiable, Washer/Dryer, Very Large Rooms, Nice Shared Yard, Hardwoods. 41st St. #401144-G. Homefinders (510) 549-6450. Fee/Guarantee. www.HomefindersList.com. Many apartments you won't find anywhere else!

$1600. Berkeley 2 Bdrm 4-plex. Pets Considered, Balcony, Parking, Laundry. Sacramento. #518619-G. Homefinders (510) 549-6450. Fee/Guarantee. www.HomefindersList.com. Many apartments you won't find anywhere else!

$2600 Oakland/Lake Merritt 2Br, access to shops, 2 master suites, 2 master suites! 1000's available **www.metrorent.com (510) 845-7B21**

$3400. Rockridge 3 Bdrm House. Pets Considered. Gourmet Kitchen, Beautiful Hardwoods, Large Deck, Jacuzzi Spa, DSL, Lots of Windows & Light Colby. #133179-G. Homefinders (510) 549-6450. Fee/Guarantee. www.HomefindersList.com. Many apartments you won't find anywhere else!

$3500 Walnut Creek 3Br, remodeled house, very quiet and private! 1000's available **www.metrorent.com (510) 845-7B21**

$600 Downtown Oakland - Utilities included, furnished, near BART, kitchenette, share bath, upstairs, references. (510) 763-7606.

$775. Albany Studio in-Law All Utilities Paid, Washer/Dryer, Bright Unit, Newly Refurbished, Satellite Hookup. Stannage. #499749-G. Homefinders (510) 549-6450. Fee/Guarantee. www.HomefindersList.com. Many apartments you won't find anywhere else!

$950. Berkeley 1 Bdrm Apartment. Cats Negotiable, Garage, Coin Laundry on Premises, Near Campus, Shopping, and BART. Russell. #258455-G. Homefinders (510) 549-6450. Fee/Guarantee. www.HomefindersList.com. Many apartments you won't find anywhere else!

$985 Berkeley 1 Bedroom cottage, fenced yard. We have over 5000 rentals to choose from covering the Entire Bay Area Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

Room For Rent

Share w/ two gay men. A large lovely Berekely home centrally located between Ashby and Berekely stations. Washer/Dryer. $600 plus utilities per month. $500 security deposit. Call Dan at (510) 843-5912

Rental Housing, Other

$1100 Daly City 1 Bedroom, all utilities paid, fenced yard. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1295 Daly City 1 Bedroom, garage, washer/dryer, blinds, storage. We have over 5000 rentals to choose from covenng the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

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$1450 Oaly City. 2 Bedroom, den, dining room, all utilities paid. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$1650 Oaly City 2 Bedroom, garage, blinds, upper unit. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

$2500 Oaly City. 4 Bedroom, 2 bath, 2 garage, storage, yard. We have over 5000 rentals to choose from covering the Entire Bay Area. Preview your rentals free at **www.BayRentals.net. Credit reports available. Landlords list your rentals free! (415) 929-1100.**

Rental Housing Wanted

Work Exchange
20yo man from Czech Republic, looking for work to do in exchange for a cozy room in SF. I can cook healthy food for you daily and am an experienced housecleaner who can take care of an elderly or disabled person. Responsible and trustworthy. References available. Call Pavel (415) 647-0229.

Live/Work Space

$650 West Oakland - Room (650 sq. ft) within Large 2000 sq. ft live/ work art loft w/ darkroom access. Ideal for photographer. (510) 763-9750.

Commercial Rentals

$450. Available Immediately. Shared work only, Artist studio in SF. $850 move in. 7505Q FT. Bathroom, industrial sink, storage. Daren (415) 752-7201, daren2@mindspring.com

Therapy Office Exchange
Find a therapy/bodywork office or rent out your office. Computerized listings covering the entire Bay Area. Full/Part time. (510) 52B-0333.



Home Buyer Services

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Real Estate Wanted

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Homes for Sale, East Bay

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licensed R.E. Broker
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Homes for Sale, Other

TAHOE LIVING IN MILLBRAE Secluded A-Frame home, 3 bedrooms, 2 baths, w/ loft, view, 2 car garage. 5urrounded by Oak & Pine trees. Vacation on the Peninsula. Great access to transportation. Approx. 1/5 ac. A real value at $768,800. **Prudential CA Realty 415-243-4111**.

Property for Sale

20 ACRE RANCHES $9,995 near booming El Paso, Texas. $95 down/$99 monthly. ($9,900/10%/216 months) Roads in - surveyed. Free maps/pictures. 5unset Ranches 1-800-343-9444. (CAL*SCAN)

AZ's BEST BARGAIN, 40 acres - $17,900. Beautiful ranch in Williams/Flagstaff area, perfect 6,100' climate. 5pectacular mountain views, borders state land, affordable financing. Call AZLR 1-877 2B2-5263. (CAL*5CAN)

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NORTHERN CALIFORNIA Liquidation sale. 242 acres $79,900. 5pectacular tree covered acreage near major lake. 8orders federal land, great views, wildlife, secluded. Paved road frontage, perfect getaway. EZ terms! Call owner 1-530-527-8386. (CAL*5CAN)



Moving/Storage

Notice to Readers
The 5tate of California Public Utilities Commission (CPUC) requires firms moving household goods to show a T-number in their ad. For information or to check a T-number, call the CPUC at (800) 366-4782.

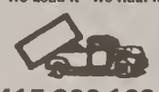
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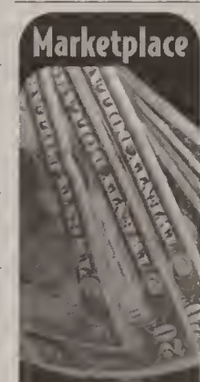
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DoggyLoo II
Great XL dog house. Could fit a Great Dane. Used 2 months $50 obo day (415) 487-2517 night (707) 553-2591.



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Garage/Moving Sale

Massage Table $250 and AMMA (Golden Ratio) massage chair $275. Both in great condition! (415) 928-6292. mcgoughk@hotmail.com.

Pets

Dog-Izzy Female 6 y.o. retriever-chow mix. Voice command, spayed. Contact John (415) 826-7661

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Bass Player Wanted - for #30 Hit 5ong writer (www.rudycolombini.com) project combined with Rolling 5tones Circus. Full time, good pay, serious fun"!! Jimmy (415) 292-5556 x- 606.

BASS PLAYER WANTED
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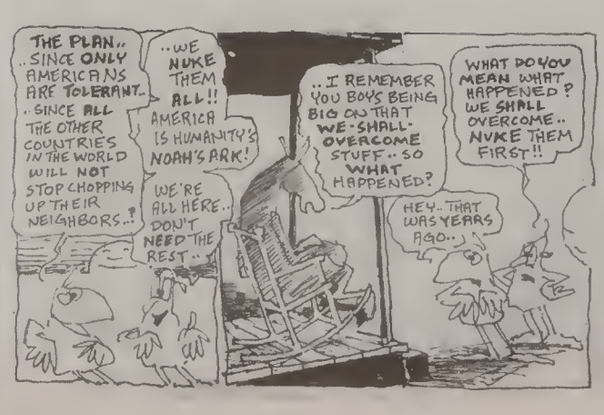
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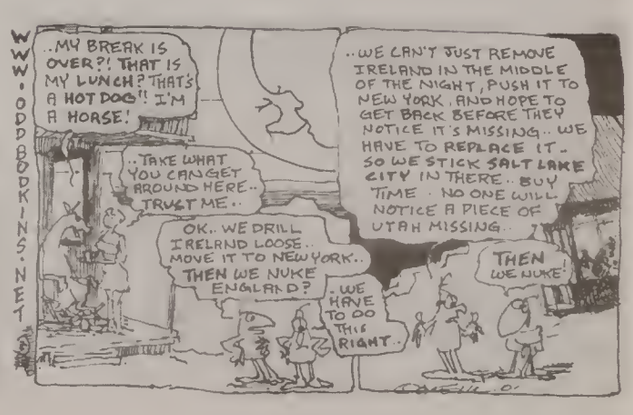


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Bassist and Female Vocalist Join Heavy Psychedelic Rock outfit. Have studio, songs, drive. Influences; Radiohead, Black Crowes, Deftones. Marcus (415) 267-7871.

Bassist Available - soulful, melodic, groovy and energetic. Mature & Professional Please. John (415) 255-2220.

Bassist needed for Punk Band- Strung Out, NOFX, Lagwagon. Contact Dan (415) 864-2060.

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Electric bassist seeking musicians: improvisation, loud aggressive rock, punk, funk, avante-garde, reggae, indian, noise, ambient & chunky grooves. www.mp3.com/mitchtriplett, mitch_triplett@excite.com. (510) 527-9898.

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Guitarist and Keyboardist Join Heavy Psychedelic Rock outfit. Have studio, songs, drive. Influences; Radiohead, Black Crowes, Deftones. Marcus (415) 267-7871.

Guitarist Needed - Indie but Darker, Punk but Deeper, Goth but Harder. Shoegazer but Inventive. Create not Recreate. No Limits. (415) 540-3726.

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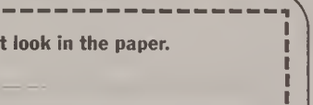
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(back page of *Bay Guardian*)

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***Bulletin Board ads are a popular form of advertising. As a result, the space is often sold out in advance. Please inquire about availability when placing an ad.**

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The *San Francisco Bay Guardian's* website, www.sfbg.com, offers advertisers an Internet presence for our on-line readers. Speak with an account executive about your on-line advertising options.

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The *Bay Guardian* offers a wide range of sizes, rates, and options. To customize an advertising program that will be effective for your individual business, please contact an account executive. Readership numbers, demographics, and distribution information is always available to you. Account executives are available to answer any questions you may have.

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Please refer to the Connections section of the *Bay Guardian* for information on deadlines and how to place an ad or contact the Personals Coordinator directly at (415) 487-2566.

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Friday, 2 p.m. for all front-of-the-paper, bulletin board, and classified advertising (if a proof of the ad is required, then the deadline is 2 p.m. on Thursdays) except all line, employment, and real estate ads.
Monday, noon for all employment and real estate display advertising.
Monday, 5 p.m. for all line ads.
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Step 1: Print your ad clearly and as you would prefer it look in the paper.

Step 2: Price your ad using the rate tables given. If you have any questions about the price of an ad, please contact an account executive. Some ads are based on the number of words you use.

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Switzerland has the most hospital beds per person, with 20.8 for every 1,000 people from 1990 to 1998.

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Attention: Filmmakers

The Urban Survival Network is currently seeking entries for weekly film showcase to be broadcast on local television station. We are accepting films & videos of all genres; experimental, shorts, documentary and narratives, that are 28 minutes or less. Send entries in VHS format w/SASE (if you want them back) to : 333 Ralston St., San Francisco 94132 Include email if you want notification of air date. or email for details to: trampifs@angelfire.com.

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Cashiers, Deli Clerk, Meat Counter: 3060 Fillmore St., SF. (415)567-6900. Will

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The San Francisco Bay Guardian, the Bay Area's biggest, hippest newsweekly, offers writing internships for aspiring journalists. The Guardian internship is a great way to gain experience, and clips, at one of the nation's foremost alternative papers. The four-month program is unpaid and requires a commitment of two days each week. To apply, please send a cover letter, resume, and three writing samples (clips are preferred, but no required!) to Editorial Coordinator, San Francisco Bay Guardian, 520 Hampshire Street, S.F., CA 94110. Log on to www.sfbg.com for more information, or call (415) 255-3100 ext. 545 to have an informational flyer sent to you. Apply today, and be part to the solution.

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SF's Premier retail garden center now has several retail nursery positions available. Must have academic or professional horticultural exp. and weekend availability. Education/ training, insurance, profit sharing, advancement, discount. FT & PT in SF. Fax resume to (415) 332-1009 or email lee@sloatgardens.com

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Administrative Manager: Motivated, detail-oriented professional to plan and implement program-related activities such as bi-annual international conference. Other responsibilities include: provide administrative and clerical support to HIP staff. Capacity to prioritize work and manage multiple projects. Must be able to work well independently as well as part of a team. Excellent opportunity for growth and advancement. Experience with MS Office; Web/ tech a plus. Bilingual English-Spanish preferred. Salary: low 30's DOE, excellent benefits package.

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$50,000 per year, with benefits. Send resume and cover letter to Prof. Harry Elam, Committee on Black Performing Arts, 561 Lomita Drive, Stanford University, Stanford, CA 94305. Via e-mail lenochka@stanford.edu. Call Elena at (650) 723-4402 for more information. Deadline for applications July 1, 2001.

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This position reports to the Executive Editor and works closely with upper management and IT staff. The right candidate should be familiar with both our newspaper and web site in terms of editorial content and design. Solid managerial and editing skills as well as 5 years prior reporting experience and the ability to meet deadlines are expected. Substantial experience, (3-plus years) working with the web, including HTML, web production, and design skills, is imperative. Additionally, 2 years supervisory experience is a must, as the successful candidate will manage departmental staff and oversee the related budget.

We are looking for someone who is resourceful, detailed, organized, and able to follow through with our editorial vision while having the initiative to implement creative projects. In addition, candidates must have enough of a working knowledge of public relations, advertising, and marketing to anticipate and facilitate overlap between these departments. Familiarity with Bay Area culture and politics are a real plus.

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Good Vibrations/ Open Enterprises

Assistant Store Manager, Valencia Store

Open Enterprises/Good Vibrations co-op seeks Asst. Manager for San Francisco store. Mgmt exp. includes: Budgets, marketing, supervision, bookkeeping required. Must be deadline driven, organized, efficient, w/attn to detail, ability to multi-task, exc. written & verbal, computer & data entry skills. Bilingual English/Spanish a +. Comfort w/sexuality essential. Prev co-op exp. pref. $13-$15/hr, exc. benefits. Deadline July 2.

Sex Educator/Sales Associate

Open Enterprises/Good Vibrations co-op seeks FT Sex Educator Sales Associates in our SF store. Exc. customer service skills, comfort w/sexuality, retail, register, computer exp. req. must be avail evenings & wk-ends. Eng/Span bilingual a +. Prev. co-op exp pref. $11.82/hr, exc. benefits. Deadline July 2.

Assistant Buyer

Open Enterprises/Good Vibrations co-op seeks Asst. Buyer for Buying/Inventory Dept. Must have Buyer exp. Must be deadline driven, independent, organized, efficient, w/attn to detail, ability to multi-task, exc. written & verbal, computer & data entry skills. Exp. includes: budget, marketing, inventory, creativity pref. Comfort w/sexuality essential. Previous co-op exp pref. $12-$14/hr, ex. benefits. Deadline July 2.

Web Production Assistant

Open Enterprises/Good Vibrations co-op seeks F/T Web Production Asst. Required: exc. website design, graphics & maint. exp., exc. writing, editing, proofreading skills, & comfort with sexuality essential. Previous co-op exp. pref. $14-16/hr. exc. benefits. Deadline July 2.

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